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James Francis Cooke

THE ETUDE

HER FIRST LESSON

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

The World of Music

A triple Musical Festival was recently given by the New York Symphony Orchestra, Walter Damrosch, conducting. The program of the first characterized "Conflict" and "Victory," followed by a second part, signifying "Peace." It was made up of hymns (in which the audience was invited to join), solos and chorus from the great oratorios, and a symphonic poem, called "The Battle of the Huns." The two latter concerts were illustrative of the brotherhood of man, with appropriate music, which included the Benedictus from the *Messa Solemnis*, Beethoven, sung by the chorus of the Oratorio Society, and a quartet of well-known soloists. This was followed by a performance of the *Ninth Beethoven Symphony*, with a full chorus, composed of the Oratorio Society, supplemented by the boy choir from St. Thomas' Church, New York.

The French Symphony Orchestra has returned to France, after a very successful tour of the United States and Canada, in its record was fifty-two concerts, which netted the maximum of $9,000 in San Francisco, and the minimum of $3,000 in Burlington, Vt. The proceeds are to go to the French War Relief.

The pitch of the organ in Albert Hall, London, is at last to be lowered from the old-time "concert pitch" to the more agreeable and mellower "international pitch." Singers have been seriously inconvenienced in Albert Hall with its high-pitched instrument.

"Jacquerie," a new opera by Gino Marinuzzi, the young Italian composer, has had its premiere in Buenos Aires. It is well spoken of, in spite of the fact that, in the writing of it, the composer omitted all bar lines, letting the rhythm "find itself," much in the manner of the *Vers Libre* of to-day's modern composers, and therefore the collection is clear up the "chaotic" state of affairs in the music of the past.

Sir Frederick Bridge has been appointed "External Examiner" in Music to the Manchester University, England.

John South Shedlock, Musical Critic, and until recently editor of the *Monthly Musical Record*, died in London on January 9th, as the result of an accident a month previous. He held a B. A. from London University, and had studied piano and composition with the brilliant Dutch pianist, Ernst Lübeck, and the French composer, Edmund Malo. He wrote largely and with authority upon musical subjects. His best known work is *The Pianoforte Sonata, Its Origin and Development*. He was the author of an illuminating book upon various readings of Beethoven, as well as the translator of Beethoven's *Letters*. He was born in Reading, England, in 1843.

Carlo Hackett, the new American tenor, made a promising success in his recent debut at the Metropolitan Opera House, New York City.

Ossip Gabrilowitsch is appointed the **new conductor** of the Symphony Orchestra of Detroit, Mich., and he will remain in the city for the next two years in that capacity.

Xavier Leroux, the French composer, died suddenly at Paris on February 5d. His best known opera is *Le Chemineau*, which was produced in New York City in March, 1908. *Reine Fiametta, Theodore, L'Ingenere, Evangeline* and others have been performed with success both here and abroad.

M. Andre Messager, the conductor of the famous French Orchestra, is now in London for the premiere of his new light opera, *M. Beaucaire*. The libretto was adapted from Booth Tarkington's book of the same name, with interposed lyrics by Adrian Ross. The producer is Gilbert Miller, son of Henry Miller.

New York has a Syncopated Orchestra, among the other novelties, which performs only music of the syncopated order. Much of its program is devoted to Negro compositions.

The deportation of Karl Muck, former conductor of the Boston Symphony Orchestra, about whom raged the battle royal upon the matter of his disloyalty to the United States some time since, may be forced by reason of a bill now before Congress. The bill provides for the uncompromising deportation of all enemy aliens interned in the United States immediately upon the signing of the Peace Treaty. Muck and Kunwald, another conductor, are in the class of "resident aliens," and they would suffer deportation with the rest.

Lieutenant David Hochstein, the young American violinist, was killed at the battle of the Argonne, in France. The official confirmation of his death follows an unofficial report of "missing."

The Third Popular Concert of the San Francisco Symphony Orchestra was well received, most of the audience attending in masks, as protection against a new epidemic of the "flu."

It is announced that Dr. Karl Muck will conduct the Opera at Berlin next season, to take the place of Richard Strauss, who has refused because he did not care to be elected by ordinary stage hands, even under the new "Democracy" of Germany.

Emilio Agramonte, a vocal teacher of New York, died in Havana on December 1st. He was seventy-four years of age and had taught singing forty years.

Madame Calve sang in London at a recent concert after fourteen years of absence. She received what amounted to an ovation, both for her art and her voice.

Official recognition of Navy Music is being urged in influential quarters, as an aid to the better conduct of the service and efficiency of the sailors, not only in war time, but also in the long stretches of sea duty, when there is little or no other pleasure for the men.

Bessie Abbott, the opera singer, died at New York, February 9th, after a prolonged illness. She was born at Riverside, N. Y., in 1878; made her debut in Paris in 1901; was a pupil of Jean de Reszke, Oposd and Emma Eamby. Her American debut was with the Metropolitan Opera in New York City, where she later appeared with the New York Symphony. Later she toured Europe, creating the part of Lady Godiva in *Isabeau*, of Maisenqui. In 1912 she married T. Waldo Story, since deceased. She was the granddaughter of General Andrew Pickens, of South Carolina.

The Court Theater in Weimar, once the scene of Liszt's musical activities and what was then the music center of the world, has been used as the National Assembly Hall of the new German Republic.

Rudolph Aronson, composer and theatrical manager, died on February 4th at New York City after an illness of months past. He was born in 1857, was producer and organizer of many theatrical and musical ventures. He composed several light operas, orchestral scores, popular songs and instrumental pieces.

Paderewski is an alarming "risk" in the estimation of the English insurance companies because of his political activities in war-torn Poland. He has been for many years insured both separately and as a bodily whole, his fingers, arms, wrists, etc., each carrying a distinct policy, which is very much endangered in the present state of affairs.

CONTENTS FOR APRIL, 1919

MUSIC

(The World of Music is continued on p. 256.)

The Brahmanon (Belgian National Anthem) is rendering the German national anthem in a hundred thousand American school books.

Two hundred and seventy-four professional American musicians died in battle during the short time our forces were engaged. The list includes the names of six bandmasters. This list was gathered by *Musical America*.

Lillian Russell, of light opera fame, is a sergeant of marines and an honorary colonel. She achieved these titles by her recruiting activities at the time of the national "drive" at the beginning of America's participation in the war.

The Federation of all the Choirs in London, both church and secular, is mooted, so that when any public occasion arises demanding a full chorus of well-trained singers, it may be supplied by the united choirs of the city. The society which is urging and organizing the movement is called "The League of the Arts for National and Civic Ceremony." Sir Charles Villiers Stanford is one of its Music Committee.

Miss Margaret Wilson, the President's daughter, is still in France, singing for the soldiers. She receives an ovation in her passage through the French villages, the people vying with each other to honor the daughter of the American President.

Weber's tuneful opera, "Oberan," sung in English, has scored a substantial success in New York, having been heard four times this season.

The Cathedrals of England are giving special Recitals in aid of the Musicians' Gift to the Forces.

Johannesburg, South Africa, had an excellent performance of *The Golden Legend*, Sir Arthur Sullivan, at the second Subscription Concert, with a chorus and orchestra of two hundred performers.

Sir Alfred Scott-Gatty, writer of songs of a popular nature, is dead in England at the age of seventy-nine. He composed hundreds of songs, of which the best known are a group of plantation songs, which had a tremendous vogue, and which are still being sung with success.

A well-known American educator is quoted as saying: "For the first time in the history of the world we witness the union of music and intellectualism. The combination should prove mutually improving—for the stirring influence of music will have a marked effect upon sordid work-a-day conditions; while the practical flavor of business will make for balance in the consideration of the divine art. The stronghold of materialism is being invaded. This wonderful century by a force mightier than itself, and this will lift the standards of business and incite to a finer ideal than could have been imagined even a short year or two ago."

The new enthusiasm for music will not have reached its maximum until the celebrations given for our returning boys some time within the next six months or so. Musical slogs, community choruses, every variety of music, down to the fevered jazz band, will be heard in homecoming soldier. The day of music as a national safety valve has arrived and is waxing to its noon. It has been maintained that we will have immense armies of American soldiers "overseas" for a very long time to come.

Mr. George Eastman, the manufacturer of cameras, is to build a magnificent new home for the Institute of Musical Art in Rochester, N. Y. It will include a commodious concert hall. Mr. Eastman is an enthusiastic amateur and music lover.

The Zoellner Quartet gave its 500th performance recently while at Winnipeg, Canada.

The Commencement Program

Plan It NOW! Here are Some Helpful Suggestions

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UNISON AND TWO PART

10824 Alma Mater. Bischoff (Unison). $0.05
10234 Blossom Time. Lerman. .15
10856 Dawn. Saroni. .10
10869 Frost Elves, The. Barrett. .10
10732 Our Country's Flag. Wolcott (Unison). .10
10728 Spring Lilt, A. Forman. .10
10838 Time of Youth. Dominetti-Forman. .10
156 Voices of the Wood, Rubinstein-Forman. .10
147 Call of Summer. Forman. .10
118 Carmena. Wilson-Blumenschein. .15
10888 Night Winds. Godard-Forman. .12

Choruses for Women's Voices
THREE PART CHORUSES

10388 Autumn Memories. Pike. $0.15
159 Dance of the Pine Tree Fairies, Forman. .15
10387 Happy Song, A. Pike. .15
10375 La Serenata. Tosti-Warhurst. .10
10841 Message of the Birds. Hopkins. Sop. obbl. .15
10741 My Love, She's but a Lassie yet. Marschal-Loepke. .12
10780 Over the Waves We Softly Glide. Stults. .12
10815 Song of the Open. Kücken-Parlow. .10
10723 We are Fairies. S. D. Nevin. .10
10278 Humoreske—"Swanee River" with Violin Obbligato. Dvorák-Wilson. .10

Choruses for Women's Voices
FOUR PART

10550 Flowerets Close at Eve, The. Fabian. $0.10
10548 I'll Think of Thee. Julian Edwards. .15
10619 Indian Cradle Song. Kenneth Clark. .15
10552 Syren Voices. Garbett. .15

Choruses for Men's Voices

179 Gypsy Trail, The. Galloway. $0.15
10688 Love Within the Lover's Breast. Billin. .10
286 Mary had a Little Bee. Bloe. .10
287 Medley-Favorita. Bloe. .20
172 Over the Ocean Blue. Petrie. .15
188 Venetian Boat Song. Cadman. .10

Choruses for Mixed Voices

272 Awake with the Lark. DeReef. $0.10
10262 Away to the Woods, Away. DeReef. .15
10447 Come, Sing with Zest. Andrews. .15
285 Hail, Orpheus, Hail. DeReef. .15
10498 Honey Town. Widener. .10
10852 Huntsmen Up, and Sound the Horn. W. W. Smith. .12
10786 It Was a Lover and His Lass. Garbett. .15
10768 Pickaninny Lullaby. Stults. .10
10726 Song of Spring. Stults. .15
10884 Where the Buttercups Grew. Stults. .12
128 Come to the Gay Feast of Song. DeReef. .20
10896 Nonsense Song. Stults. .12

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A Rose Dream
By Mrs. R. R. Forman. Price, 50 cents
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The Fairy Shoemaker
By T. J. Hewitt. Price, 50 cents
This delightful operetta may be produced by girls and boys or by boys alone. It is very easy to stage. The music and the text are charming throughout. The music was originally written with unison choruses, but an optional Alto part has been added to meet the wishes of those who prefer two-part choruses. Time of performance, one hour.

The Golden Valley
For Woman's Voices, with Solos
By H. E. Warner. Price, 75 cents
Based upon a colorful and romantic legend of the Basque provinces, dating from about the 11th century, this cantata is extremely pleasing, distinguished by variety and splendid contrasts, both in text and music. The solos are ingratiating in melody, and not too difficult for singers of average vocal attainments. Time of performance, one hour.

The Mermaid
For Woman's Voices, with Soprano Solo
By Fanny Snow Knowlton. Price, 50 cts.
A splendid program number for any high school chorus, chiefly in three-part harmonies with an obbligato for solo soprano. This is a modern work, very brilliant and with bold and characteristic harmonies and a full and effective pianoforte accompaniment. Time of performance, twenty minutes.

Trial by Jury
By Gilbert and Sullivan. Price, 50 cents
A classic of light opera that has been given innumerable times by amateur groups with great success. It requires careful rehearsing, but the demands of the solo and chorus parts are completely within the grasp of the average group of young men and young women.

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How to Study the Bach Inventions
By Ernest Hutcheson

Long before the war when the celebrated Australian pianist, Ernest Hutcheson, gave frequent concerts in Berlin, he was especially admired for his playing of the works of Bach. He is a great believer in the educational value of the "Inventions" of Bach and in a remarkably clear article he tells how they may be most profitably studied.

The Golden Age of Singers *By W. J. Henderson*

The famous New York critic, who has written one of the best books upon voice yet published, now writes for THE ETUDE upon that period in the development of the art when vocalism was at its height. Any singing student can read much inspiration and instruction between the lines of this article.

Elements of Expression in Music Study
By Senor Alberto Jonas

Senor Jonas has written a very illuminating article upon this subject. As the teacher of many celebrated pianists he can be described as one of the great authorities of the times.

The Pianist and the Relaxation Fad

Mr. Glen Dillard Gunn, conductor of the American Symphony Orchestra and a gifted pianist of Chicago writes helpfully upon this interesting subject.

How I Would Like to Compose!

Prof. Frederic Corder's articles upon the essentials of musical composition now running in THE ETUDE are so far from the cut and dried line and so easily understood that thousands will be helped by them. They grow more and more interesting as they proceed.

Two Especially Instructive Articles
By von Sternberg

Constantin von Sternberg, the Russian-American pianist, composer and teacher, writes on "The Ear Supreme" telling how mind-training in music is largely ear training (not forgetting the "how to do it" side) and also on "Working Through Opposites" which offers solutions for many problems through doing just the opposite to what is aimed at.

America's Best Known Musical Women on "Music After Marriage"

A group of America's best known musical women give their opinions upon how to keep up musical interest and attend to the great duties that come after marriage. It is really a great problem,—this "throwing the whole thing over" as thousands do after having spent a fortune in years and in money. It may help you in your problem.

Special Offer for Immediate Attention →

The Corder series on "How to Compose" started in the March issue. While each article is independent of the others and may be read separately, it will be a fine thing to have the entire series.

To all ETUDE readers sending us $1.75 for a year's subscription during the month of April, we will include free the March issue, the number containing the first of the series. Mention the issue that you desire the subscription to begin with, and also that you desire the March issue. The offer is thirteen months for the price of twelve.

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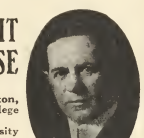

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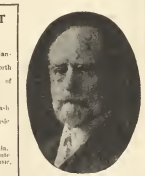

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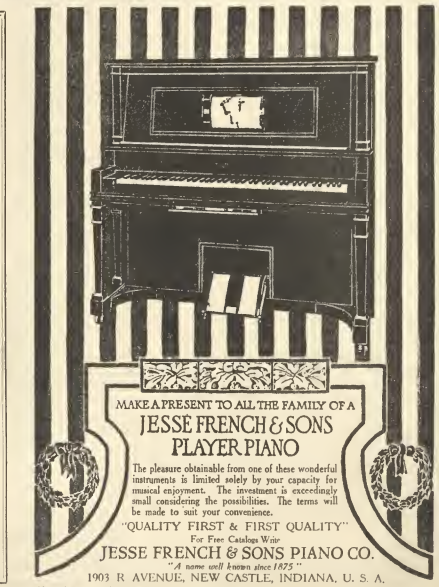

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THE ETUDE

APRIL, 1919 Single Copies 20 Cents VOL. XXXVII, No. 4

Swindle and More Of It

HERE is an extract from a *bona fide* letter just received at THE ETUDE office:

"Is it true that a student who has finished the — — — — — — — — — — — course can attend free, any conservatory in the United States?"

When will American teachers cease to be buncoed by unscrupulous exploiters of courses and methods selling for ridiculously high prices upon promises and threats which would be entirely unnecessary if the actual material offered were sufficiently worthy to command attention on its real merits? Once again let us say, in very black type, to all those who are foolish enough or unsophisticated enough to open their ears to such swindlers:

No course, series, institute or private business can ever exercise a proprietary control over education in America and tell teachers they may teach or may not teach.

No course will ever entitle any student to enter the conservatories of the United States free of tuition, unless that tuition is paid for by private individuals.

Sensible readers of THE ETUDE will hold any enterprise making such patent-medicine claims in deserved contempt.

Thrifty? Stingy?

IT has been said that the enormous propaganda for thrift made necessary during the war has had the effect of making many people who had heretofore been known for their generosity into veritable misers. Thrift is a virtue—stinginess a vice. We recently heard of a mother who told a teacher that she could not afford to give her boy music lessons because she had to save so much. It was found that her husband was making nearly four times as much money as before the war, when they really enjoyed some of the wholesome pleasure of life, but that no normal human being is expected to do such a thing.

The Government is asking us for more and more money to pay for the cost of the war which has meant so much to all true Americans. They will get the money without question, as there is more money available in America now than ever before. But at the same time there is such a thing as stultifying ourselves with ridiculous thrift. We live only one life, and to-day is part of it. Don't let's be too cruel on ourselves by carrying our thrift to unnecessary extremes. Music is one of the last things to save upon. Far better cut out a few apoplexy-making meals.

But don't forget that it is the duty of every American to support the vast Government undertakings in patriotic enthusiasm.

Tired Teachers

THE average teacher could double her intellectual output if she only knew how to avoid becoming tired. Paradoxical as it may seem, work is not the thing which makes most people tired, but the lack of it. Teachers, especially those who stand guard at the pupil's side in the studio all day long, are often completely exhausted when the day is done. The reason is that no normal human being should be expected to do such a thing.

Cut out fresh air, change of environment, sufficient sleep, and proper attention to the amount and the quality of the food you put into your digestive furnaces, and you will naturally become tired, bent, old, wrinkled, crabbed, pessimistic, neurasthenic. Here is a bit of advice from a celebrated English physician, Dr. Guthrie Rankin, who has devoted his life to building up brokendown, "tired" nervous wrecks. We quote from an old number of *Collier's:*

"Dr. Rankin's remedies are dietetic, medicinal, and disciplinary. Among the latter are bathing on rising and thorough toweling, after which a few simple exercises such as will supple the voluntary muscles and provide for the thorough expansion of the chest. The day's work should be so ordered that no undue demand is put on the energies, mental or physical. It is imperative that no work of any kind be done after the evening meal—some kind of game instead. There should be eight hours' sleep in the twenty-four and one day in bed once a month. Holidays are essential, week-ends, and once a year a long vacation away from the usual routine of business or professional work."

Capitalize Movie Music

MUSIC TEACHERS everywhere now have certain popular auxiliary forces working for them which would have been beyond the fondest dreams of their pedagogical ancestors—those wonderful pioneers who did priceless missionary work in America upon which our present great musical activity is based.

Perhaps the greatest popular aid that the teacher has at present is the music played in the better class motion-picture houses. There, night after night, the public has an opportunity to develop its taste for the great and beautiful themes which lead to an appetite for more and more.

We do not refer presently to the extraordinary work done in such theatres as the Rialto, Strand, Rivoli, in New York where real symphony orchestras play delightfully many times a day; where great organists continually revive classics that otherwise might never become known to the public; nor to such theatres as the Stanley in Philadelphia, the Madison in Detroit, or other houses working along similar lines—but to the smaller motion-picture houses where competent organists play several times a day.

Recently at motion-picture performances in Atlantic City the editor heard snatches from Sibelius' "Valse Triste;" Beethoven's "Eighth Symphony;" Saint-Saëns' "Danse Macabre;" Von Fielitz' "Eliland Cycle;" "Schubert's "The Almighty;" Massenet's "Thais," and other similar works, including many selections taken from THE ETUDE, which the organists had in number upon the music racks. THE ETUDE has never placed a restriction upon the performance of any of the compositions in its pages in moving-picture houses. There is no fee asked, and we have encouraged the use of the music in this way.

The music teacher who has some pupil request a certain piece heard at a movie performance should not pass the inquiry by with the customary superior music teacher's arrogance. Try to find out what the piece was—whether it is within the grade of the pupil and whether it is educationally desirable.

Meanwhile forgive the movie man for an occasional orgy of ragtime, if he redeems himself now and then in the clear waters of Mozart, Beethoven, Gounod and Tchaikowsky.

Paderewski, Poland and Politics

MANY years ago your editor enjoyed a lengthy conversation with Paderewski about Poland. The great pianist raised his eyes in despair at the very suggestion that Poland would ever again be a nation. Such a thing was undreamt. To-day Paderewski is the Premier of Poland. Hail Poland! Hail Paderewski!

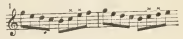
Characteristic Mistakes of Young Piano Pupils

By Jay Speck

The teacher who, year after year, guides numerous young pupils through a course of studies comes to realize that children nearly all make about the same mistakes at the same places. For instance, in the writer's teaching of Burgmuller's Op. 100 he has constantly encountered the following:

In the first exercise, "*La Candeur*, the third and fourth measures are as follows:

(The right hand only is necessary here.)

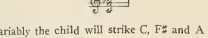


The first mistake occurs when (in the first measure) C is reached. The usual erroneous procedure is to play D immediately after. In other words, C-D is played instead of C-E—really giving you the second measure which *is* C-D. The second error appears when, in the fourth line (last measure) the chord of C, F and Ab is to be played viz.:

Invariably the child will strike C, F♯ and A natural: (Incorrectly played.)

There seems to be an inexplicable preference for sharps rather than flats among beginners.

In the 12th exercise *L'Adieu* (page 14) first line, fourth measure is the following passage:

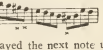


When the G♯ is played the next note usually struck is G natural, rather than F. The augmented second interval (G♯—F) apparently is a stumbling block and nine times out of ten (in the next measure) you will hear G♯ played instead of A♯.

In the second line (second measure) of *Ballad* (page 18) is the following:

It is surprisingly singular that the F♯ is entirely disregarded and you get C, E♭ and plain F, instead of F♯.

Lesson 18. (*Inquietude*) page 22 furnishes another example of a typical error In the second line fourth measure in the bass:



The chord generally struck is just what it shouldn't be. In most cases instead of A♯—you will hear G♯.

There are a good many more slight mistakes which are very common among beginners (I have not touched upon rhythmic difficulties in this article), but those herein mentioned are the principal ones.

In case of the chords, children should be carefully taught to understand that an accidental does not apply indiscriminately, nor even (in some cases) to the note of the chord which stands *nearest*, but to that note of the chord *which is on the same horizontal level*. But as regards the misreading of simple notes such as those in the first example, the reason lies in a mere lack of concentration. Pupils should be taught from the very start to *read* notes, not to *guess* at them.

Inspiration of Ensemble Playing

"A mutually sympathetic performance, for instance, of Franck's *Violin Sonata* by two eminent musicians, involves no compromise in elasticity or phrasing, but rather inspiration in the joint interpretation of a beloved masterpiece. It encourages the best and the noblest, albeit the humblest, in a musician, and discourages competitive pride, chicanery and ostentation of skill. And to have heard such a performance is to cherish in the memory a supreme rendering of supreme music and closely to associate one's conception of the work with its finest interpreters."—J. N. Burk, in *The Musical Quarterly*.

Teaching Children to Play

By Professor Michael Hambourg

[*Prof. Michael Hambourg, father and the first teacher of his celebrated sons, Jan, Boris and Mark, lived for some time in Canada and contributed the following article to "Musical Canada."*—Editor's Note.]

The task of teaching a child to play the piano is not an easy one. The conscientious teacher, he who is not satisfied with less than making the most of every hour of the pupil's study time, has to keep in mind many sides of the subject, no one of which may be neglected for more than a few days at a time.

Fingers

First and always, of course, he must, by suitable exercises, care for the pupil's physical development. He must strengthen the fingers, especially the fourth and fifth, and increase their possible extension. He must free and strengthen the wrist, and train the muscles of the forearm, upper arm and even the upper part of the body to act in co-ordination with the hand.

Ear

He must train the pupil's ear to recognize the pitch of notes, give differences of power and beauty of tone.

Time

He must train the pupil's sense of time and rhythm. In this country, where strong natural feeling for rhythm is uncommon, this is particularly important.

Harmony

He must either teach or see that the pupils learn in suitable classes enough of harmony, and, more particularly, form, to understand the structure of the pieces they play.

Love for Good Music

He must instil in the pupil a love of the finest things in piano literature, leading him to enjoy the best and highest types of music in both his own performance and that of concert artists.

All this accomplished, the teacher has truly done a great work. He has enabled his pupil to enjoy the beauties of music and to give enjoyment to his friends. He has provided a strong defense against temptation to vicious indulgences. He has formed habits of orderly, systematic work; has refined and ennobled his whole character.

To do all this the teacher must be gifted by both nature and training for the task. Parents should be much more careful than they are in the selection of teachers for their children. An incompetent teacher may not only waste a vast deal of time—taking a year to accomplish what might be done in a few weeks or months—but he may allow the formation of bad habits that more than outweigh any good gained; may even cause injury to the nervous system which can never be wholly remedied. It is not always easy to judge of a teacher's qualifications; but two mistakes should be carefully avoided. The first is that of trying to get lessons too cheap. For every dollar that is lost employing a highly skilled teacher to do what might be done by an assistant, a thousand are lost employing unskilled, untrained teachers at a fee no one who has spent the time and money needed to qualify could reasonably be expected to accept. The other is that of supposing that any teacher will do for a beginner. The first six months' lessons give the beginner's mind and habits a bias which is never lost. No untrained teacher should be considered at any time, but if it is necessary to take chances with a teacher, who, having other qualifications, lacks experience, let this be done after the pupil has had a year's start under thoroughly right conditions and when mistakes, if any are made, will not be so fatal.

Where Music Comes From

The subject of the source of musical inspiration is one that the psychological expert avoids, and only those who dabble in musical comment determine with authority. As a matter of fact, the whole subject is so baffling that the most profitable attitude is that of pleasant amazement, as one is similarly fascinated with the sunset or with a new and wonderful orchid.

That *something* seems to come from somewhere, and, filling the mind of a composer with musical eloquence, finally reaches paper in its original or modified form. It is said that Wagner, when he was engaged in turning out the astounding amount of operatic music that he produced in his prime, was so prolific that musical ideas fairly rained upon the paper. True, his system was mechanical in certain details of composition—that is, by taking a motive or a theme and by making the notes longer or making them shorter; or by making the distances between the notes shorter or longer; by turning the theme upside down (a common trick of composers), or by using part of the theme and attaching it to other themes, he was able to employ craftsmanship in such a way that it appeared like inspiration. Yet, nevertheless, could one call it anything but inspiration when one considers Wagner's comprehension of tone color, his wonderful rhythmic sense, and his fine idea of balance and proportion?

Beethoven, on the other hand, displayed a wonderful combination of inspiration, combined with masterly craftsmanship. He is said to have had his tunes come to him very often while on his daily walks around the outskirts of Vienna. These were preserved in a sketch-book and worked over with the patient care of a lapidary. Schubert, *au contraire*, often produced his masterpieces so complete at the first writing that they were never changed. *Hark, Hark the Lark* is one of the finest examples of inspiration ever known. Debussy, in his *Pelléas* and *Mélisande*, has many passages which are unquestionably inspired, as had Verdi in his later operas. Who ever had more melodies "come to him" than Verdi?

"I Don't Like This Piece"

By Abbie Llewellyn Snoddy

How often, as a pupil, have you said to your teacher, "I don't like this piece!" Before you say it again, so lightly, and probably so thoughtlessly, stop to think a moment.

Think first of your teacher. There *may* be a remark better calculated to wilt her enthusiasm and dampen her ardor—but I doubt it. She selected that particular piece with care, and with a view to some special development of your technical or artistic needs. It may be that it contains a number of trills, over which you have always been so careless and—you may as well confess it—so lazy (for it is just laziness, isn't it, that keeps one from buckling down and mastering those troublesome bits at once?)—and your teacher had hoped to tempt you to more thoroughness through the magic of a "piece." Or it may have several passages of octaves, which you play with the thumb alone, and she wanted you to realize how much the melody misses when those upper notes are lacking. It may have been—oh, any of a dozen things you probably need, all more important than mere prettiness of tune, though every conscientious teacher does try hard to select as attractive and melodious material as possible.

Then again—it is quite fair to condemn the poor piece on so short an acquaintance, after just one lesson? Have you ever heard it *well* played? Ask your teacher to play it for you, before you declare so ruthlessly, that you do not like it. There are often hidden melodies and great beauties which do not appear in the first superficial picking out of notes; and a longer and better acquaintance may make it one of your favorite selections. It would not have passed the combined censorship of composer, publisher and teacher, unless there were some merit in it. Isn't it just possible there may be some lack in you, that you do not see its best qualities? Even if it is only a matter of difference in taste, it is worth considering. Leaving out the composer, who may have been a trifle biased, there still remain the publisher and your teacher, both of whom thought it pretty and effective, so there is evidently a wide difference between their taste and yours. A wide-awake pupil will not be content with his own narrow verdict. If he wishes to broaden his view and improve his musical taste, he will not lay that piece aside until he hears in it what others have heard.

"No good book, or good thing of any sort shows its best face at first." (Carlyle.) Remember this when you are disposed to pass a snap judgment on a new piece which you cannot yet play well, and unreasonably make up your mind that you "just hate it." How can you hate what you don't know?

JOSEF HOFMANN IN PLAYING POSITION.

Correct Position at the Piano Keyboard as seen by Teaching Experts

Photo by Mary Dale Clark

OSSIP GABRILOWITSCH AT THE KEYBOARD.

CONSTANTIN von STERNBERG

The question of the player's position before the piano admits of no dogmatic reply because the length of arms and legs differs somewhat with the individuals. As a rule the arms of "the female of the species" are, relative to the body, longer than those of the male, while the lower limbs are inversely proportioned, which makes the trunk of the male body—as a rule—shorter than that of the female body. The piano stool should, therefore, be somewhat higher for a boy than for a girl; not always but, I repeat, as a rule. A good way to determine the height of the seat is to have the player put his fingers in curved (playing) position upon the keys and regulate the seat so that the nether side of the (loosely hanging) elbow be on a level with the underpressed keys. The seat should be in front of this fifth formed by D immediately above middle C and the A above that.

In determing the distance between the player and the keyboard the variations of arm lengths should be considered; the distance, however, should be such as to allow the player to reach both ends of the keyboard without discomfort and to have perfect freedom of lateral arm motion when both hands play upon the middle part of the keyboard. If the distance is too great, the player is obliged to bend the body too far forward (especially when the hands are employed widely apart); this, in turn, interferes with his breathing and must, therefore, be avoided. If seated too near the keyboard, the arms are likely to press against the body—especially when playing in the center of the keyboard—and an undue elevation of the head for reading will be induced, which must also be avoided.

What inexperienced teachers overlook more frequently than anything else is the condition of *the shoulder muscles;* they ought *never* to be contracted for more than the very instant of striking a fortissimo chord and they ought to be instantly relaxed again after the striking—relaxed even when the chord is to be held. It is very well and correct to preach that the elbow must hang quite loosely from the shoulder and that the wrist should not be stiffened (except in playing loud chords from the forearm) but it should be remembered—or known (?)—that most of the stiffening of wrist and upper arm has its real source in the shoulder muscles which are only too often unconsciously employed in producing a "full" tone. Children should not be allowed to strive for the tone volume of a grown person, because this striving is an unfailing inducement to contract the shoulder-muscles and to substitute muscular force for nerve-force. The stiffening of the shoulder muscles is the cause of that "mysterious but acute pain at the base of the neck" on account of which a well-known keyboard pounder has during his recitals to be massaged after every group of pieces on the program. Relaxation exercises should be made at the beginning and at the end of every piano lesson until the teacher is convinced that the pupil has learned to play with uncontracted shoulders and to sit *straight;* not like a soldier at "tention," but straight, like a well-bred person, with an uncurved spine.

The experience has been probably common to many teachers that a mother, bringing her daughter to the studio, said, "The dear child is not allowed to practice more than 30 minutes a day and only 10 minutes at a time—the doctor forbade it. He is treating her with electricity for a mysterious but acute pain at the base of the neck which always comes when she practices longer than 10 minutes." A conscientious teacher that pays attention to the new pupil's shoulder muscles can cure that "mysterious pain" in from 3 to 6 weeks if "the dear child" will during the first 2 to 3 weeks take a lesson in relaxation every other day.

This "mysterious pain" is an incipient neuritis and is not confined to piano players; knitting, writing or, in fact, any manual occupation may—and does—bring it on if the shoulders are contracted or "stiffened." Even the wearing of an ill-fitting coat (too wide in the shoulders) which causes the wearer to keep his shoulders continually raised is sufficient to cause this—anything but "mysterious" pain at the base of the neck.

WILSON G. SMITH

The position at the piano—except as it is the normal position—does not interest me so much as the tones evolved from the piano. A position of poise—the performer being seated so that the feet rest firmly on floor; body in state of devitalization and forward on chair or stool. Hands on level with keyboard, so that the weight of wrist and forearm may be utilized in using pressure touch—not hammer stroke. As a matter of fact, the wrist is tense in producing pressure touch—the only way to evolve a pure singing and legato tone—but relaxed or devitalized as soon as the tone has been produced. The arms should be in devitalized condition at all times except when made tense in tone production. Staccato is, to my thinking, best produced by combined vibratory wrist action and finger devitalized action.

The same is true of octave playing—vibratory action—not rigid forearm and up and down wrist and hand action. The more I teach and think, I find the whole proposition of piano playing to be a mental or psychological proposition. Once establish the mental attitude and preconcept of tone, and the mechanics or technic become a secondary consequence.

There is too much stress put upon the mechanical process of tone production, and too little upon a preconception of what constitutes a purely singing tone. All of which confirms my belief that the mental concept must first be established and let the mechanical process follow as a necessary corollary.

No tone can be made without more or less muscular tensity, but immediate devitalization must follow. Neither do I think much of dead weight in tone production. The hand must fall or reach the keys devitalized, with pressure—wrist and forearm—the moment the fingers reach the keys—not strike.

This is a subject dear to my heart, and requires more space and elaboration than this letter can give. I hope though that you get the gist of my dissertation, brief though it may be.

PERLEE V. JERVIS

1. Sit upon a chair which stands firmly upon the floor. Revolving stools are an abomination, they can never be lowered sufficiently and when screwed up "wobble." The player—in order to keep his balance upon an insecure stool—often contracts body muscles to the detriment of tone production and ease in playing.

2. Sit erect, the shoulders thrown back and the body inclined slightly forward.

The average student is stoop-shouldered. To correct this condition, make ten movements of the following exercise two or three times a day. Stand erect, heels together, arms hanging loosely from the shoulders. Inhale slowly while swinging the arms upward toward the ceiling. Turn the face upward, hold the breath and stretch upward as far as possible. After about ten seconds exhale and lower the arms to the sides.

This exercise is exceedingly valuable as it takes hold of every important muscle in the body and draws the body upward into the correct position for sitting at the piano.

3. Sit directly in front of middle C. When both feet are on the pedals the knees should be about two or three inches under the keyboard.

Piano playing deals in measurement of distances on the keyboard. This measurement cannot become automatically exact if the player shifts his location.

4. Sit at the proper height.

To determine this, rest the hands on the keys in playing position and regulate the height of the seat so that the upper side of the arm, from the hollow of the elbow to the wrist, will be on a level with the middle joint of the middle finger. The chair should be at such a distance from the keyboard that the hollow of the elbows will be on a line with the front of the body. A cane laid across the arms and resting in the hollow of the elbows, should just touch the body.

5. The arms should hang loosely from the shoulders, and all muscles not in use be kept relaxed.

This condition of relaxation will allow the arms to pass easily and freely in front of the body.

6. When making skips or movements that necessitate a swaying of the body at the hips, be very careful not to contract counter muscles.

Contraction of the muscles of the trunk is apt to set up sympathetic contraction of the muscles of the arms. This fact is frequently overlooked by students who cross one leg over the other or twine it around the piano stool.

N. J. COREY

1. In the important question of position at the keyboard, the pupil should be taught to sit upright with shoulders erect, and to try in every way to avoid the round shoulders that many pianists acquire. This, in the interests of health as well as appearance.

2. The elbow should fall slightly below the level of the keys, rather than above them. In the latter case a downward slant in the hand is almost sure to result, which interferes with the free action of the fingers and causes a hard tone, entirely lacking in nuance.

3. A position sufficiently distant from the keys should be maintained, so that the hands can pass comfortably before the body in their motions up and down the keyboard.

4. The arms should fall freely by the side, but they should not be held stiffly. Formerly it was a custom with some teachers to have pupils practice with the arms fastened close to the body by heavy strings. This is now obsolete, and a freer motion of the arm is indulged in by artists. Although awkward extensions of the elbow should be avoided, yet many artists freely raise the elbow in order to throw the fourth finger forward on the keys in the upper registers in order to secure an easier passage over the thumb in descending passages.

5. Modern piano playing demands the use of every muscle and every kind of motion in producing the various kinds of touch and their resulting effects. The prim, precise method of playing of fifty years ago has given way to the broad, brilliant and tonally rich modern method which maintains the arms, wrists, hands and fingers in the utmost freedom, ready instantly for any kind of touch, ancient or modern, that may be needed at the moment.

6. In playing from memory the attention should be concentrated upon the keyboard, and the attitude of "poetic mooning" completely avoided, for only thus can truly musical results be secured. A poseur soon becomes known as a poseur and little else.

J. FRANK LEVE

THE law of economy of motion in piano playing has its status and must be reckoned with in the mastery of technic.

Students and pianists are more or less subject to mannerisms resulting when the law of economy of motion is violated. Thus in the execution of difficult passages the student seeks involuntarily a round-about way in attaining his point instead of following the direct line of least resistance.

In the æsthetics of music, the beauty of appearance in the position at the piano is essential to grandeur of sound, and to gain this beauty of appearance (which is a logical result of economy of motion) definite rules must be observed. The writer advises against superfluous movements of the hands, which detract from the beauty of appearance in the position at the piano.

Beauty of appearance in the position at the piano is essential. This attribute can be acquired by employing only movements of the hands which are necessary, in the execution, eliminating all superfluous movement and thereby avoiding any disturbing influence which does not materially assist a student in the performance of a composition, whether it be of light character or extremely difficult.

To give the student a lucid conception of what is understood as a disturbing influence in the position at the piano, we will state that it embraces all kinds of mannerisms, such as scoring, double movements, zigzagging of the hands and elbows, etc.; in other words, a wasteful expenditure of motion, which otherwise could be employed in shaping movements to exert a maximum of result from a minimum of effort, thereby producing beautiful and graceful movements in the position at the piano. In perfecting the physical exercise involving different movements, the main object is to have these movements regular, rhythmical and beautiful.

Truly graceful motions are those performed with comparatively little effort. The graceful way of performing any evolution is the way that costs the least effort. This principle in piano playing is applied when the hands move over the keyboard in the easiest and least constrained manner. Any superfluous amount of needless juggling and gymnastic gyrations exploited having no bearing on the composition and its execution must be eliminated by the use of economy of motion and a sympathetic bond will be stimulated between performer and listener. This sympathetic "rapport" is largely the result of what we call "personality" in an artist.

HANS SCHNEIDER

THE relations between keyboard and player are automatically regulated by the mechanical properties of the piano action and the physical conditions of the player.

Point I—Seat

The player must always sit at the center of the keyboard. The distance between the body and keyboard is governed by the individual size of the upper body and the length of the arms. The feet must rest firmly upon the floor in front of the pedals (with small children upon foot rest).

A common chair of proper height, which keeps the elbows practically on the level with the keyboard is best.

Piano playing is based upon motor habits. Habits can be established only by religiously doing the same thing always in the same way and under the same conditions.

Point II—Body

The upper body must be in a comfortable, unrestrained condition and slightly bent forward.

Piano playing affects the whole body from hip to finger tips and the stiffening up of one section will hinder the proper coördination necessary. If the armweight is to make itself felt, the arms must hang loosely, which can be accomplished only if the body leans forward.

Point III—Upper Arm

The upper arm must be loose and free and full of weight.

It is in constant motion, guiding hand and finger over the keyboard; and its weight furnishes the key-moving power. Besides, the arm is the only channel through which the power of the trunk muscles can reach the hand and fingers. More piano playing is spoiled by contracted shoulders than by anything else.

Point IV—Elbow and Lower Arm

The elbow must always be pliable and heavy.

In the elbow, all finger and arm muscles meet and all efforts depend upon an instantaneous and constant cooperation between them. This demands a flexible condition of this muscle center.

The lower arm participates directly or indirectly in all piano technic through its rotation action, which can function only if the surrounding muscle groups are not in the way.

Proper or improper coöperation of this rotation motion or its paralization through over-contraction, are the ultimate reasons for all good or bad playing.

Point V—Wrist

The wrist should never be tight or held in a fixed position.

It is intersected between the hand and the arm to assist, to help, to coöperate. It is the clearing house of all motions, but it is never active in itself, always passive.

The proper position of the arm depends upon its condition, for here the weight of the arm bearing down meets with the resiliency of the key striking upward meet. From this neutral condition the arm can proceed either way to utmost rigidity or complete relaxation, running the gamut of all possible changes of condition between these two extreme poles.

The wrist must harmonize with every effort of finger, hand and arm, and sympathetically facilitate their smooth and instantaneous coördination.

Point VI—Hand and Finger

Hand and finger must be slightly curved in natural condition and remain so in playing. The fingers must be firm and immovable beyond the knuckle joint.

The fingers are the final contact points between the player and keys, the ultimate executors of the player's intentions. A curved finger is a vitalized, controlled finger, a straight finger is lifelong paralyzed, and useless in playing. Piano playing needs a flexible arm and firm fingers, and not a "held" arm and "timber" fingers.

Résumé

Piano playing means moving. It means coöperation, coördination, give and take, a harmonized effort of all muscle groups, the "adaption of matter to motion," under the sway of feeling and emotion controlled by the mind.

It is the mind which really plays, which anticipates, regulates and changes the muscular states. Therefore, the technical feeling must come first if the technical execution is to be effective.

To teach and develop this technical instinct must be the principal aim of all piano teaching.

JOHN J. HATTSTAEDT

IT may safely be assumed that on any important subject there is more or less diversity of opinion among professional men, and to this rule musicians form no exception. Thus among pianists such fundamental questions as, "touch and tone production," "position before the piano," "hand and finger position" have aroused almost endless discussion, without clarifying the atmosphere or ending in a substantial agreement. The progressive teacher subjects the various arguments to careful scrutiny, and after exhaustive tests through practical application, finally formulates his own so-called "method."

Judging from their positions at the piano, as practiced by great artists, it is evident that they are not in entire agreement on this subject. It would be folly, however, to pass over this matter lightly and allow each student to form his own conclusions. In all matters that vitally affect piano playing the teacher should outline a distinct plan to his pupil. Every such plan should be adapted to the particular needs of the individual. As the student advances, the right reins should be loosened, and more liberty of action allowed.

As to the above-mentioned subject I should advise the following: The player should sit before the center of the keyboard in order that he may reach every key with equal ease. This rule should apply also to small children. The arms should hang loosely, not too near the body, the feet should be placed on the floor beside the pedals. Small children should use a hassock. In performing a piece of music, the right foot should touch the pedal, the left should be on the floor near the left pedal. The body should be carried erect, the upper portion very slightly inclined towards the keyboard. The player should use a strongly built bench or chair. The latter is preferable, as it affords him an opportunity occasionally to rest his back in practicing.

The height of the stool should be adapted to bodily conditions, such as the length of the upper part of the body or limbs. The elbow should be on a level with the keyboard. Too low a position interferes with requisite arm pressure; too high a position often results in excessive arm support. I find, however, that the great piano virtuosi differ on these points. The distance from the piano is conditioned by the length of the arms. The wrist, while released, must be elastically fixed so as to carry the weight of the forearm. It must be full of vitality and extremely flexible. I do not believe in a high position of the wrist.

It is most important that the player be filled through and through with a feeling of perfect repose. There must be no contraction of muscles nor a tense expression of face. Breathe naturally. Do not hold back the breath. Do not sway the body too violently. Avoid all unnecessary movements.

EDWARD BAXTER PERRY

REPLYING to your letter of inquiry regarding the proper position at the pianoforte, etc., I would say that in my opinion, based upon fifty years' experience as player and teacher, the following suggestions should be observed:

1. The player should sit exactly opposite middle C, and far enough from the keyboard so that the arms can move freely backward and forward, without being hampered by the elbows coming in contact with the body.

This position should never be varied by half an inch, so that the automatic habit of the hands in reaches and skips shall not be interfered with by constant change of location with reference to the starting point.

2. No rule can be given as to the proper height of the stool or chair. This varies with every individual, according to the length of the body from the hips up, and the length of the arm from shoulder to elbow. The seat should be such a height that when the hand is properly placed upon the keyboard the line from the second joint of the finger back to the elbow should be absolutely straight, to facilitate the free action of muscles and tendons and minimize friction.

3. In all rapid passages, such as scales and the like, the tone should be produced by a clean free stroke of the finger from the metacarpal joint, with the hand and arm absolutely quiescent, not held rigidly, but simply inactive with every muscle relaxed.

If there is one word in the language which is supremely important to the pianist, it is Relaxation. Any rigidity or tensing of the muscles of the wrist in passage playing is absolutely fatal to smoothness and rapidity.

4. No melody notes should ever be struck. The key must be depressed with a downward and somewhat drawing pressure by the finger, hand and wrist combined, and again without rigidity. And no two notes of a melody should ever be played consecutively with the same degree of force; but brought out with varying power, according to their importance, like the accent and inflection in speaking.

This is what is familiarly spoken of as making the piano talk.

5. No chord should ever be struck, except in rapid staccato passages.

A blow on the keyboard always produces a hard, harsh tone, and we are trying to make music, not to rivet boiler plates. Chords may be produced with a strong downward pressure and a falling wrist, which gives a grave, organ-like character of tone. Or, where desired, with a swift elastic upward spring, the chord being used like a springboard in diving, and the hand following the wrist upward as the chord is left. This produces a crisp, brilliant effect with great resonance, but without a pound. It is like the clean attack of a string orchestra. The student is helped by telling him to spell all his chords w-h-a-n-g and not b-a-n-g.

6. The player should sit upright, but with the body lithe and supple, so that it may sway from side to side when necessary, but always return to the original position with the elastic spring of a highly tempered sword blade when bent; not with the clumsy motions of a poker. The arms should hang freely and loosely from the shoulders, but not like dish rags. They should be vitalized so that their reserve strength can be called upon at any moment for additional power as required.

(Continued on page 212)

More About Raising the Teacher's Income

Why the Music Teacher is Entitled to Larger Fees for Services

LAST MONTH THE ETUDE launched what it is hoped may become a far-reaching and productive campaign to bring about larger incomes for teachers. As in all such matters, THE ETUDE realizes first of all its own position in such enterprises is entirely secondary to the cause itself. We wish that our readers in coöperating with other bodies will not magnify this into an ETUDE campaign or anything of the sort. On the other hand, THE ETUDE will be only too glad to be of service to any of its teacher-readers in furnishing them with information that will help them to work with teachers' organizations, the local press, or in any way which will help in this purpose.

In our previous issue we cautioned our readers not to predicate the possibility of a general improvement in conditions by too sudden and unreasonable advances. We know of one teacher who, because he assumed that the expense of living had doubled, actually doubled his fee at the beginning of this season. The result was that he lost a number of pupils, and has not been able to secure others.

Look Before You Leap

The upheaval of the war caused economic changes in very unexpected manner in different parts of the country. The cities on the Pacific Coast were noted some years ago for the high cost of living. The war seems to have changed this completely around. THE ETUDE has been in touch with the United States Department of Labor and has gathered some important facts regarding living costs which may be a guide to teachers in estimating how much greater their fees should be.

Providence, R. I., according to the most recent report, leads in the country in the high cost of food. This is followed in order by New Haven, Boston and Washington. The cheapest cities in the country from the food standpoint are respectively Denver, Colo.; Salt Lake City, Utah; Portland, Oregon; and San Francisco, Calif.

Following is the United States Labor Department's report of conditions as they were last summer in six leading cities:

The table shows what food that cost $1 in 1913 cost in 1918.

	July, 1913.	July, 1918.
Washington	$1.00	$1.85
Baltimore	1.00	1.84
Philadelphia	1.00	1.77
New York	1.00	1.68
Chicago	1.00	1.69
San Francisco	1.00	1.58

Summarizing the figures, the purchasing power of $1 in July, 1918, as compared with July, 1913, five years previous had shrunk to 54 cents in Washington and Baltimore, 57 cents in Philadelphia, 59 cents in New York and Chicago and 63 cents in San Francisco.

Stating this in another way the increase in the cost of food during the five-year period was 85 per cent. in Washington, 84 per cent. in Baltimore, 77 per cent. in Philadelphia, 68 per cent. in New York, 69 per cent. in Chicago and 58 per cent. in San Francisco.

In the one-year period from July, 1917, to July, 1918, food advanced 22 per cent. in San Francisco, 21 per cent. in Washington and Philadelphia, 20 per cent. in Baltimore, 17 per cent. in New York and 11 per cent. in Chicago.

Such a condition in normal times would be fatal in any community or in any country, but the times have been wholly abnormal and the prices of labor of all kinds have gone up amazingly—in many districts far more than compensating for living costs. It is the matter of adjusting the music teacher's income to these increased prices that is our chief concern just now; and it is for this reason that it is perhaps best for us to investigate the wholesale costs as shown in the government reports as recently as last October.

Taking the average for 1913 as 100 per cent., the government tells us that the wholesale rates for the following commodities have advanced as follows in October, 1918: Farm products, 223; food, 199; clothes, 253; fuel and lighting, 179; metals and minerals, 186; building materials, 157; furniture, 233; miscellaneous, 197.

These advances are truly alarming, but the possibilities of meeting them are open to music teachers everywhere. At the conclusion of this article we shall hope to indicate to our readers how this may be done successfully.

Vastly Increased Interest in Music

Men returning from Europe report, that apart from the actual fighting and the historic scenes of the great war, their chief interest was in the wonderful facilities offered for self advancement in music and in various ways. If a computation were to be made of the talent presented at one of the camp entertainments it might run something like this:

Eminent virtuoso pianist, ordinary fee	$1,000.00
Eminent violinist, ordinary fee	400.00
Celebrated opera singer, ordinary fee	600.00
	$2,000.00

Musicians of the highest character have joined in giving hundreds of such concerts all over Europe and America. These concerts might easily have cost several million dollars. Innumerable young men who have never been situated so that they could hear good music, have been given the inspiration that comes from great singers and great players. In New York and in other cities where orchestra, recital and opera performances have been given, there have been long lines of men in soldier uniforms waiting to gain admission. Reports from London and Paris intimate that thousands of American soldiers when on leave have besieged the best concert halls, theaters and opera houses. The effect of this great inspiration is almost immeasurable.

Musical Revolution in America

If Lowell Mason could come back to the America of to-day he would be astounded at the musical progress. Lowell Mason died in 1872. Both *Tannhäuser* and *Lohengrin* had been given in America by that time, but the great musical development of to-day was still undreamt. Let us go a step further and state that if William Mason, who died in 1908; Theodore Thomas, who died in 1905, and Edward MacDowell, who died in 1908—just a decade ago—could return, they would be bewildered at the great dissemination of musical culture in our country to-day. This impetus has come from causes with which we are all very familiar, but now we shall have a still greater impetus coming from an entirely unexpected cause.

The splendid record of music in the war—the fact that it was found a real need—the fact that it was directly responsible for bringing millions of dollars into the government coffers, has placed the whole matter of music upon an entirely different basis in the public mind. The demand for music during the next five or six years should be far greater than it ever has been in America.

The selling price of any service or any commodity is due largely to the demand. With this greatly increased demand, music teachers should be in the best possible position to ask higher fees—schools should be able to expect a little higher tuition for the pupils and the whole profession should be rewarded in proper proportion to the great service it is giving to mankind.

In THE ETUDE for last month, we intimated that the best way in which to raise one's income, was to become more valuable to the one who engages you. This is a policy which every active teacher should follow. The more demand you are able to create for your services, the higher will your fees naturally become. Advertising plays a very significant part in this. Anything that will make your abilities better known to as many other people as possible, is good advertising. The reason why so many music teachers become disgusted with advertising after a short trial, is that they really have very little to advertise. The teacher who has been able to produce exceptional pupils from very indifferent material does not want for pupils or adequate fees. It is hard to conceal a really good teacher. Czerny, Kullak, Leschetizky, Auer, Lamperti, all produced pupils who became world famous. Naturally they became highly paid teachers, because the demand for their services was such that they could sell their time over and over again.

The teacher who desires to raise his fees should set a definite goal. Estimate the paying possibilities of his community. If he lives in a poor community and feels that his living demands are above those of the community, he should plan to live in a better one if he feels that he can serve better in that community. This move may seem a superhuman task, but with the will and the natural qualifications it can be done. The fact of aspiring to do bigger and better things, without being willing to work and wait for them, has been the ruin of many over-ambitious music teachers.

Look Before You Leap

The janitors of the big studio buildings in great cities could tell a tale if they would. Literally, thousands of teachers without experience, capacity or capital, make a "stab" at Carnegie Hall or Kimball Hall only to find that, after a certain time, they are obliged to go back to the little street and carry on a small practice. We have seen this occur many, many times. Before you make so important a leap be sure that your preparation is right. Study the situation carefully, but do not let your caution destroy all your initiative. Something must be risked in almost every business move.

Perhaps one of the best methods of making known the necessity for raising the fees of the teacher is by means of coöperation with other teachers. You may not have a teachers' association in your town, but that should not hinder you from getting together a representative gathering of teachers to discuss ways and means for raising fees. In Philadelphia the Music Teachers' Association, which has taken an active part in much important national work, such as the famous Missed Lesson campaign of a few years ago, recently took up the matter of raising the teacher's income. Dr. Harlan Updegraf, professor of Educational Administration at the University of Pennsylvania, was the leading speaker, and several of Philadelphia's best-known teachers assisted with comments upon his remarks. Dr. Updegraf has carried on many campaigns to help the public school teachers in securing larger salaries. His efforts in Pennsylvania have met with exceptional success, and he has a nation-wide reputation as an authority upon this all-important subject. It has been his policy to stress the great economic importance of education to the state and to indicate how very inadequately many teachers are rewarded for the valuable service they are giving to the state.

Co-operation

The National Education Association reported, through the Commission on Salaries, that even before the war the income of the public school teacher was not a living wage. In 1915 the average payment for teachers was not quite $10.50 a week. This was notwithstanding the fact that many high salaries in certain districts were taken to make this absurd average.

The report also presents the salaries which teachers should have in the various states to meet the living expenses of 1918. This indicates that there should be an advance over the rates charged in 1915 of the following percentage. This is interesting to the music

teacher, as it gives a line upon what the percentage of advance in the music teacher's case might be.

Forty per cent. advance needed in: California, District of Columbia, New York.

Forty-one per cent. advance needed in: Washington, Idaho, Nevada, Utah, Arizona, Montana, Kansas, Illinois, New Jersey, New York, Connecticut and Rhode Island.

From forty-two to forty-five per cent. advance in: Indiana, Michigan, Missouri, South Dakota, Ohio, Maryland, Colorado and Wisconsin.

From forty-five to fifty per cent. increase in: Wyoming, Oregon, Iowa and New Mexico.

From fifty to sixty per cent. increase in: Oklahoma, Texas, Louisiana, Minnesota, South Dakota, Pennsylvania, Vermont, New Hampshire, Nebraska and Maine.

From sixty to seventy per cent. increase in: Delaware.

From seventy to eighty per cent. advance needed in: Virginia, West Virginia, Georgia, Florida, Kentucky, Tennessee and Alabama.

From eighty to ninety per cent. increase in: South Carolina.

From ninety to one hundred per cent. increase needed in: North Carolina.

One hundred and three per cent. increase needed in: Mississippi.

When one considers the absurdly low rate at which the public school teacher is expected to work, and realizes that all educational standards of income are held back by such restrictions it is difficult to avoid becoming very indignant. Music teachers should make it a policy to aid in every work, local, state or national, which in any way tends to raise the standard of payment to the rewards to which the teacher is justly entitled. Therefore, organize in local groups, and discuss what your normal rate of increase should be. THE ETUDE will do everything possible to help teachers. The music-teaching profession is an excellent one, and, in some districts, is extremely profitable. Indeed, there are scores of teachers in our large cities who make far more than the average income of lawyers, physicians, engineers.

Even though it may seem scarcely feasible to make any general plan for systematic raising of the teacher's income, the activity which always follows a meeting of practical teachers would justify the proceeding. Attempts to regularize fees may savor of unionism, and this might be distasteful to some. There is no need for a union organization or anything resembling it. However, it must not be concealed from music teachers that the organization of orchestral musicians in various federated bodies has kept up the incomes of the players, and in many instances has been successful in bringing about increases which might never have occurred otherwise.

Publicity is one of the great weapons by means of which music teachers must hope to raise their incomes. The public should know, through the newspapers in your community, that there is such a movement on foot. Therefore do not hold your meeting unless you have prepared at the meeting something like the following for immediate publication in the public press.

MUSIC TEACHERS REQUIRE LARGER INCOMES

Gathering of Leading Teachers Makes Plans for Increased Fees

ONE NEW YORK TEACHER MAKING $60.00 AN HOUR

The leading music teachers of the city met yesterday at the Colonial Drawing Rooms to discuss the matter of increasing their fees. The immensely increased interest in music, as well as the important part played by music in the great war, has served to make the position of the music teacher as a factor in the community more widely recognized than heretofore. This increased demand, together with the greatly increased cost of living, encourages music teachers to believe that this is the right time to expect larger fees for tuition. From all accounts, teachers have not, on the whole, increased their fees sufficiently during the war.

Music teachers in some of the big cities are said to have very large fees at present. One teacher in New York is reported to receive $60 an hour, but he is an exceptional man who has taught many world-famous violinists. It was brought out at this meeting that, while $60 an hour seemed enormous in comparison with the fees of many teachers in our own community, it was really a very moderate charge, inasmuch as the teacher in question had turned out many pupils who had earned in one year, salaries almost equal to that of the President of the United States. A lawyer or an engineer giving services bringing a commensurate term, would, in all probability, demand a fee many times $60 an hour. The sense of the meeting seemed to be that, since music demanded so many years of preparation and is now occupying such a big part in our lives, the recompense should be very much higher. Reports of the National Education Association and the United States Department of Labor were read; and it was shown that in our State living costs had advanced to such an extent that even though there was an advance of 55 per cent. over the rate in 1914, this would merely place the music teacher in the same position where he was at that time.

Awakening the Disinterested Pupil

By Marjorie Gleyre Lachmund

EVERY teacher of music is at some time confronted with the problem of awakening interest in an unresponsive pupil. There are always some children who do not seem to learn, usually from lack of practice. The question is, how to appeal to them, how to rouse them.

Of course there is the method of having them note in their lesson books at what time they practice, so that the teacher can see if they have faithfully accomplished their hour each day. But some children are not very conscientious—not to say truthful—in keeping these accounts; whereas others record one hour practice each day with little or no apparent progress.

I have found that with some the easiest way to advance them is to appeal to their pride. Demonstrate that younger pupils, or pupils who have not studied so long, are advancing more rapidly. The spirit of competition having been awakened, the rest is easy.

Two pupils I had took no interest in learning. Nothing I said seemed to make any difference, though I tried both of the methods mentioned above. Then a new idea occurred to me. I suggested that they ought to learn so that their mother could be proud of them. I painted a graphic word picture of their mother at a tea or something, and told how the other mothers were all speaking of the fine progress their children were making. And their own mother had to sit silent, and when asked how they were doing she had nothing to say, and felt so ashamed. From the round-eyed attention I received I felt that at last my words had fallen on fertile soil. Sure enough! I had no more cause for complaint, and the children soon caught up to others of their age and grade.

So you see, there is always a way, if you can but find it!

The True Reward of Good Work

WHEN *The Barber of Seville* had its première in Rome, the audience was made up largely of personal and professional enemies of the composer, Rossini; all prepared to cry the new opera down and hiss it into oblivion. From the first moment everything went wrong. The tenor, Garcia, had forgotten to tune his guitar which figured in his Spanish love song, the prima donna sang flat, the orchestra played badly. The hostile contingent sneered openly, jested and made fun of the whole performance. After it was over, Rossini's friends went in search of him, to comfort him for the trying ordeal. They found him—much to their amazement—at a neighboring restaurant, enjoying an ample supper, like the gourmet he was, in the best of good humor. He told them calmly that he knew that he had produced a masterpiece, and that all the criticism of his foes could not change a note of it—so why worry? The joy of good work accomplished is a joy that no one can take away from us. So long as we make this our object the stings of jealous rivalry or unkind comment will not ruffle us. This is the real *Art for Art's Sake*—not for the approbation of a passing generation.

What's in a Bell?

By Grace Eaton Clark

WE think we hear someone answer, with a merry twinkle in his eye, when he reads this title—"a tongue, of course." Yes, we agree with you, reader; however, it is a *musical tongue*—"*N'est ce pas?*" A harmonious tongue, which may speak to us in tones of *joy*, of *sorrow*, of *alarm*, or of *religion*.

Edgar Allen Poe has given us a vivid portrayal of these different voices in his poem—"The Bells"—when, to the tintinnabulation of their peal, he depicts the four above named characteristics. We think we hear our reader, in response to these last remarks, say (rather seriously, perhaps) "everything depends upon the bell-ringer." Yes—we agree with this, too. All honor to the man who "pulls the string." He is as great an artist *in his line*, as the virtuoso of any known instrument.

What do you think of the chime-player, reader? Is he not an artist of one hundred per cent. quality? Everyone admires chimes. They seem to bring one nearer God—and to give one a feeling of rest and comfort. A set of chimes comprises a number of bells tuned to each other diatonically—that is, embracing the eight tones of the scale. A peal is a different proposition—the *first, third, fifth* and *eight* being the tones used in the tuning of a peal. It may be interesting to know that the first invention for the ringing of chimes was made at Alos, East Flanders, Belgium; also, that Potheff, chime-player of Amsterdam (who lived in the latter part of the eighteenth century) played music written for the pianoforte upon the chime table. We have many selections for the piano which imitate chimes very effectively—*Trinity Chimes*, by Deeper, being one of the best. A strange phenomenon, however, with regard to the playing of chimes upon the piano is the fact that when one plays the same chords in the middle register of the keyboard as upon the upper octaves (where the chime effects are produced) one has a conglomeration of discords. This is one of those contradictions—which mean, in plain English—"the same thing, but entirely different." *Nearer, My God, to Thee*, by Himmelreich; *Christmas Bells are Ringing*, by Greenwald; *Church Bells are Ringing*, by Lindsay; *Angelus* (four hands easy), by Gounod; *Climbing Bells* (easy), Trojelli; *Bell Ringing*, by Peterson-Berger, are interesting examples.

An imitation of clock chimes, *Carillon De Louis XIV*, by Neustedt, is brought to mind. The true meaning of the word "Carillon" is "chimes played by the machinery of a clock, or by means of keys like those of the pianoforte." Another good selection portraying this same idea is *The Old Cloister Clock*, by Kunkel.

A third imitation of bell effects upon the piano comes before our mental vision when we think of *La Campanella*, arranged by Liszt. The meaning of *Campanella* is "a *small bell*"—hence, the execution of the Paganini-Liszt number requires the most delicate accuracy of touch on the part of the performer.

The bell is a very old instrument—belonging to the "drum stage." Like the drum it is an instrument of percussion, but it is dissimilar from the fact that it is of *definite pitch*. How often we have heard the expression—"he is put upon his own mettle" (metal)—an expression which means much—a testing process of the good which is in us. The bell, too, has to win upon "its own metal"—the composition of which is a mixture of copper and tin in a proportion of four to one. This molten metal of which the bell is composed is hot when the core is knocked away from it. An extra large bell should be left to "cool off" for several weeks—and it should not be touched in that time—in fact, it should hardly be tuned. This is called its "Maiden State." When a good bell is struck *first*, it yields one *dominant note*, which is called the "*Consonant*," and, if this is distinctly heard the bell is said to be *true*. This dominant note is very easily determined by any one with a good musical ear.

Are *we*, as musicians, like the bell, able to stand the tests made of us upon our musicianship?

Is our metal of the right proportion?

Are we able to stand the "hard knocks" similar to those which the bell undergoes and yet "ring true?"

Is our *tongue* always a *musical tongue?*

And, like the tongue of the bell, does it always speak the message which the occasion requires?

Think of these things, reader, and then remember the words of the poet for the common good of mankind.

"*Ring out false pride in place and blood,*
The civic slander and the spite,
Ring in the love of truth and right,
Ring in the common love of good."

(Tennyson)

Secrets of Success of Great Musicians

By EUGENIO DI PIRANI

Guiseppe Verdi

THE first essay on this interesting subject (see "Chopin" in the February issue) has—at least I hope so—shown that my purpose in writing this series of articles, is just to find out what personal and artistic traits are responsible for the success of famous masters so that they can be held before the student or the observer as fulgent stars to guide him in the vast, boundless ocean of art. Or, *vice versa*, what errors in a great musician's career were the cause of his temporary failure, like treacherous cliffs to be avoided by the prudent navigator of to-day. In other words, to show the young artist what to do and what to avoid. Is this not a wonderful study—to investigate the lives of great tone-heroes and try to detect in them all the incidents which were conducive to their victory and fame? I find it a fascinating task, and I hope that the American musicians, young and old, will accompany me with interest in this voyage of discovery. We may not always find the mysterious land; but even the endeavor to disclose it will prove beneficial to the traveler.

Verdi will be to-day our star. No other musician, indeed, can compete with him with regard to the overwhelming success, universal recognition, unlimited honors and fabulous financial rewards. But not only the composer but his publishers, managers, impresarios, singers, have largely shared his success, as if the mere connection with this blessed artist were like a magic spell bringing to any one who worked in his behalf good luck and and wealth.

The surroundings of Verdi's childhood were favorable for developing his latent genius. In Barezzi's house, a well-to-do merchant of Busseto, who early recognized the promising gifts of the youngster, he had the opportunity of attending the rehearsals of the public concerts given by the Philharmonic Society of Busseto under the conductorship of Provesi, organist of the Duomo. Verdi copied for him the instrumental parts of the various performers with neatness and accuracy. One should not consider such copying as a mere drudgery, since young Verdi, through this activity, relished these excellent inside glimpses into orchestration.

Copying Great Masterpieces

Another great master, Rossini, benefited from copying. The library of the Liceo Musicale in Bologna contained the single parts of Haydn's string quartettes. Rossini put them all into score. It is even said that this was the only serious study to which the immortal composer of *Barbiere* and *William Tell* ever applied himself. One sees that what would appear at first sight as a dry mechanical work, can prove in a talented student a very beneficial and enjoyable training.

Verdi's ambition was to become a successful opera composer. There were branches of study which could be mastered only in an establishment such as the Conservatorio of Milan. It is a grim commentary on the shortsightedness of teachers, that the director of the conservatory, Francesco Basilo—his name deserves to be committed to history—after an examination before the faculty, composed of the above director, Piantanida, Angeleri, Rolla, all well-known musicians, during which Verdi submitted and played some of his own compositions, refused to admit the boy to the Conservatorio de Musica on the ground of his showing no aptitude for music.

Men of a metal like Verdi, however, may be hindered, but are rarely defeated by obstacles. Verdi had fixed his heart and his eyes on a mark which he has never left, and in this respect, if in no other, he is a model for every struggling student.

Friends of Verdi recommended him to Lavigna, an excellent musician and conductor of the theater of La Scala. He was just the instructor Verdi, then eighteen years old, needed, as he sought practice and experience in planning libretti, scoring concerted numbers for operas, etc.

Another factor in Verdi's success is to be found in his glowing patriotic feelings. From 1849 onwards, during ten years of national strife and protest under the insufferable oppression of the Austrian, Verdi carried on politics in music because (perhaps without being himself conscious of it) he drew from the restlessness of his soul a kind of music which corresponded precisely to the restlessness of the minds of his day.

Verdi's Vitality

The secret of Verdi's wonderful vitality—he wrote his last opera *Falstaff* at the age of eighty years, his *Four pezzi sacri* at eighty-five—is the old principle *mens sana in corpore sano*. He was an early riser and the early morning found him about his garden or farm. He watered his flowers, he rode almost daily, he was completely abstemious and ate more cheese and eggs than meat.

Other eminent musicians have labored in every branch of their art—sacred and secular, vocal and instrumental, oratorio and opera, symphony and quartette, song, etc.—and yet very few of them have become known during their lifetime outside of their own country. The solution of this mysterious problem lies in the fact that the greatest of great composers were all before their time. Bach, Mozart, Haydn, Beethoven and Schumann came in an age that was all unprepared for them. Verdi, on the contrary, whose phenomenal success was unlike theirs, was born at the right moment. His music was a language which was immediately understood and enjoyed.

Compare the efforts to introduce, with force into popularity Wagner's music—Wagner societies, kings and princes using their power and influence to foster his works, gifts by rich patrons of art, building of special theaters, the most elaborate advertising campaign to help into existence the "music of the future"—compare, I say, all this apparatus with the total absence of any artificial measures in Verdi's behalf. His music alone, unaided, unheralded, accomplished the wonder of conquering all hearts, of arousing boundless enthusiasm.

A characteristic example of the forcible means used by Wagnerites: It was years ago that I first went to Berlin after having completed my studies in the Conservatory of Bologna. I had just won a concurrence to the place of professor of the advanced piano classes in the Berlin Academy of Music. The director, Kullak, wished me to give a concert in Berlin and introduced me to the Baroness Schleintz, a then very influential lady in Berlin musical circles. She asked me only one question:

"Do you play in your concert anything of Wagner?"

I answered that I did not think it possible to do full justice to the ponderous music of Wagner on the piano.

"Then," she replied, "I am very sorry but I cannot do anything for you."

Verdi Avoided Advertising

Verdi was even abhorrent of any kind of advertising. The following letter which Verdi wrote to Filippi, the foremost and most influential musical critic of Italy, when he learned that Filippi was going to Cairo in Egypt for the purpose of hearing the premiere of his opera *Aida*, would serve as a lesson of dignity to more than one of our contemporary musicians who like to have the big drum beaten around their personality and their work:

"*Genoa, 9 Dec., 1871.*

"*Dear Mr. Filippi:—*

"*It will appear strange to you, but you will pardon me if I must disclose to you my feelings.*

"*You going to Cairo? That would be one of the most effective 'reclame' for 'Aida' that one could imagine! But it seems to me that art, viewed in this way, is no more art but a handicraft, a pleasure trip, a hunting party, something to which one likes to give—if not real success—at least a notoriety. The feeling I have is only of disgust and humiliation. I remember always with joy the beginning of my career, as almost without a friend, without that anybody spoke of me without preparations, without influence of any kind, I presented my work to the public, ready to be roasted, executed, and glad if I could succeed in arousing some favorable impression. And now, what apparatus for an opera! Journalist, artists, chorus singers, directors, all must contribute some stones to the edifice of reclame and form a mass of little things which do not improve a bit the merits of a work, and rather would obscure its worth—if it had any.*

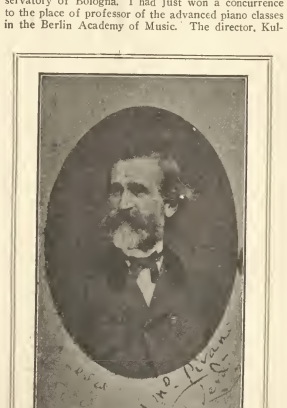
"*I thank you for your courteous offer, but I desire for this work only an intelligent vocal and instrumental interpretation and an appropriate mise en scene as to the rest, "a la grace de Dieu," for so have I commenced and so I want to end my career.*"

Of course Verdi had the good fortune to possess a most intelligent publisher of his works, Giulio Ricordi, who before everything else, took care that every new opera of Verdi should be interpreted only by great artists. This must be considered also as one of the factors of Verdi's success.

Verdi understood, perhaps better than any other composer, to create rôles which as well vocally as dramatically, were full of possibilities for the artists. Every prima donna has found in the character of Violetta in *Traviata* a rôle admitting of the finest touches and varied emotions which a leading woman can be called upon to express in the exercise of her art. The greatest *cantatrici* have studied this part with advantage and delight and, whatever the verdict of the critic has been (sometimes even decidedly adverse), the charm of the music has always commanded the admiration of the opera singers. And vocalists are as a rule better judges than reporters and critics of what music should be.

Sometimes it happens that a singer who is in her heart sympathetic to more scientific or more modern music will sing *Traviata* in preference to other operas, for the majority of the public is always raving about it.

The fact is that, notwithstanding criticism, good, bad and indifferent, *Traviata* as well as *Trovatore* and *Rigoletto* are still with us, and although we have long been warned that they are old fashioned, declining in popularity, etc., they defer their final departure, and we see all our most renowned prima donnas, tenors and baritones draw full houses and obtain their greatest triumphs with these "antiquated" operas.



AUTOGRAPHED PORTRAIT OF VERDI, PRESENTED TO THE AUTHOR OF THIS ARTICLE.

Speaking of *Trovatore*, this opera has satisfied managerial cupidity for nearly seventy years; it has replenished theater coffers, and still draws crowds who are enraptured listening to it. What more is wanted? If music does these things, then surely some of the first conditions of art are fulfilled. The most modern music of Debussy can accomplish little more unless it be to vex the mind with abstruseness and tax the brains in divining the obscure meaning of the composer. If attendance to opera is to involve trying brain studies, we would soon witness empty stalls.

Political circumstances had also much to do with Verdi's popularity. In times of cruel oppression his name had become like a patriotic emblem. "Viva Verdi!" was interpreted also as an acrostic on: Viva Vittorio Emanuele Re D'Italia, and the Austrian police in Venice and Milan, then under the Austrian domination, had their hands full in effacing every morning from the walls of the houses those ominous words, which spelled revolution and liberation from the hated yoke. Verdi had become consequently the *bête noire* of the Austrian police.

An amusing anecdote, which throws light also on the humorous side of Verdi happened at the premiere of *Aida* in Milan. A Signor Bertani, of Parma, who had come to Milan to hear the opera, was disappointed with the music, and wrote to Verdi that he considered the money for his trip to Milan as thrown away. He enclosed the bill for his expenditure as follows:

Railway to Milan	5.20 francs
Back to Parma	6.60 "
Theater	16 "
Detestable supper at the station	4 "
	31.80 "

Verdi was rather amused with this impudence and charged his publisher, Ricordi, to pay the bill, except the four lire for the supper, which he said "he could have eaten at home," "with the condition however that Signor Bertani should sign a declaration that he would never again hear an opera of mine at my expense!"

Another letter of Verdi is well worth being reproduced here. It was written when the place of director of the Conservatorio of Naples was offered to him. Verdi answered that he was very sorry that his occupations did not allow him to accept the honorable invitation and added:

"I would have liked to tell to the pupils: Practice 'Fugue' until you feel free and strong enough to shape the music after your desire. Apply your study to writing fluently, to disposing skilfully the parts, and to modulating without affectation. Hear modern music, but don't be dazzled by harmonic and instrumental stunts. Do not forget literary culture and composing; press the hand on your heart. Licenses and faulty counterpoint are perhaps excusable in the theater but never in a conservatory. Return to the old and it will be a progress."

Guerrazzi, one of the literary glories of Italy said of Verdi: "He is a man of austere intelligence, severe against others and against himself, enthusiastic of independence, adverse to praise and to be praised."

I had the privilege of knowing Verdi. To Camillo Sivori, the renowned Genoese violinist, I owe the personal acquaintance with the master who was then living in Genoa. He was an intimate friend of Verdi. Verdi was waiting for us at the appointed time and, since I had just arrived from Germany, he asked me in the modest manner peculiar to him, whether in Germany they cared very much for the newest musical style. I answered that a superficial observer would reply in the affirmative. Should however anyone enter more deeply into the subject and ask each one individually for his opinion, he would discover that the majority were heartily opposed to modern exaggerations. Verdi admitted that art must progress but "non tutto il nuovo e bello!" (not everything new is also beautiful!)

Sivori requested Verdi to show me his decorations. They were kept in a large glass case that occupied the entire wall of the spacious room. Here the admiration of the whole world for the master was, as it were, embodied. All sovereigns and princes were here represented with the highest decorations. Yet on beholding this remarkable collection one could not help thinking that the honor was not so much for the acceptance as for the donor. To my observation that no other musician could glory in a similar collection he answered with a deprecatory gesture that plainly showed how small value he placed on those externals.

At my request, he gratified me with an autograph, the beginning of his last composition, "Laudi alla Vergine" and with his picture (the one reproduced here).

This great master is in more than one respect worthy to be held up to all musicians as a splendid type of a man and of an artist. Everyone can learn from Verdi. Here are some of the secrets of his success.

1. The uprightness of character which conquered the respect and reverence of all who came in touch with him.

2. His modesty, which should cause insignificant musicians who deem themselves as superior beings, to blush.

3. Not to be discouraged by the judgment of "experts" who declare that you are totally devoid of talent!

4. To rely only on your merits and not on advertising.

5. To write favorably for the voice. Many inspirations which look beautiful on paper are unsingable and consequently vocalists will never touch them.

And many other things!

The Proper Understanding of the Style of Several Master Composers

By the Distinguished Spanish Pianist

SEÑOR ALBERTO JONÁS

Franz Liszt

In his *Portraits et Souvenirs*, Saint-Saëns writes:

"It is difficult to realize fully with what brilliancy and magic prestige the name of Liszt appeared to the young musicians of the early Imperial epoch. A name so strange for us Frenchmen—sharp and hissing, like a sword that cleaves the air; traversed by its slavic z as if by a flash of lightning. The artist and the man seemed to belong to the realm of legend. Most of the pieces which he had published seemed impossible of execution for anyone else but himself, and they were so in truth, according to the antiquated method which prescribed immobility—the elbows kept at all times near the body, and with a limited action of fingers and of arms.

"The influence of Liszt on the destinies of the piano has been immense; I see nothing that can compare with it, except the revolution accomplished by Victor Hugo in the mechanism of the French language. It is more potent than the influence exercised by Paganini in the playing of the violin."

In order to be a good Liszt player the technic must be first of all brilliant, that is to say the pianist must have fingers strong enough to give a forceful articulation to the most rapid runs, arpeggios, etc. The demands made on the technic are of the very highest. Liszt, like Chopin, revolutionized technic, and especially the *manner* of playing. The word "freedom" epitomizes best the character of his style. Every device of dynamics and agogics is here at one command. Rubato, forcefulness, strict time, elastic time, lightness, massiveness, organ-like transcriptions, orchestra-like adaptations, they are all to be employed.

The alternate use of the hands in the execution of trills, scales, thirds, fourths, sixths and octaves reaches with Liszt a height of technical usefulness, brilliancy and display.

The scholastic player seldom does justice to the compositions of Liszt. Temperament, fire, passion, imagination, courage, daring are needed here.

The sweeping brilliancy needed in the reproduction of Liszt's Rhapsodies is only to be expected from mature players, from real virtuosos; it may, however, slumber, or be openly conspicuous in the student's nature, and it lies with the teacher to awaken or strengthen and develop it.

Johannes Brahms

In his piano works looms up a technic for which Czerny's exercises and Chopin's Etudes are no sufficient preparation. It is at times massive, like Schumann's, but laid out on far broader basis. He often uses arpeggios and technical designs exceeding the stretch of an octave, but unlike Chopin's, they are orchestral, not simply pianistic.

His Variations on a theme of Händel, and especially his two books of Variations on a theme of Paganini require a titanic technic, and consummate musicianship.

Germans are fond of saying that only a German can play well Brahms. I have never been able to acknowledge the correctness of this sweeping assertion. Brahms' music, to be sure, like Schumann's, reposes on German "Gemüth," and his melodies also have a folklore character. He certainly is more robust, at times gruffer, less tractable than Schumann. Could these be the reasons for the German belief that only they can truly understand and play Brahms? I do not think so. Brahms, while essentially germanic, discloses often in his music a deftness and versatility which may be traceable to the direct influence of Chopin and Liszt. I have never heard the Paganini—Brahms Variations better played than by Ferrucio Busoni, an Italian.

To play Brahms, breadth, strength and virility are needed; also great tenderness. To play his works with an exaggerated tempo rubato or with the sweet sentimentality consistent with a Nocturne of Field would be as glaring an error of style as executing a trill of Rameau with alternate hands. Yet Brahms can sing of sweetness and softness. His Wiegenlied, his Capriccio in B minor are eloquent specimens. The real Brahms however is he of the Sonata Op. 5, of the Intermezzos, of the three Rhapsodies, of the Ballades, of Variations mentioned before. To do justice to them is to be, not only an accomplished technician, but a musician as well.

Anton Rubinstein

Although he was one of the two greatest piano virtuosos the world has known yet as a composer he has not brought innovations and amplifications. Yet he has written for the piano so many works that form part of the standard, and now classic, repertoire of the pianist that a few words anent their style is necessary.

Rubinstein had an enormous tone, by which is not meant strength when hitting the keys FF, but the natural volume and intensity of tone when playing a simple melody. He was fond of displaying this gift (which he cultivated through assiduous practice) and this should be kept in mind when we play his *Melodie in F major*, his *Romance* in Eb. the *Barcarolles*, the second movement of his piano concerto in D minor.

Besides fullness of tone in "singing" his style requires marked fire, I am tempted to say fierceness of expression. Rubinstein, despite his strongly marked cosmopolitanism (he humorously complained that the Russians considered him a German, and the Germans called him a Russian) was essentially a Russian, and often in his music flares up the wild impetuosity that characterizes the slavic race. Witness his *Concerto in D minor*, his *Leyska, Trot de Cavallerie*, and many other compositions.

Saint-Saëns

Is one of the best composers, as well as pianists, that France has had. To close the list of names of the great musicians who have written for the piano without mentioning him, who has done so much for spreading, both through the pen and through his own playing, the admirable qualities of the French School, is not possible.

Saint-Saëns is, indeed, a worthy representative of a school that has ever stood for purity in writing and in playing. His style is never dramatic, but singularly elegant and evidencing the consummate musicianship that characterizes all he has written.

His concertos will ever form part of the classical repertoire, especially those in C minor and in G minor.

A highly cultivated technic is needed to play them, fleet fingers, light, rapid wrists, deft staccatos, fulminating octaves, and, above all, elegance of style.

The agogic treatment is to be very *strict*. I have often heard him play and conduct the orchestra in private rehearsals; his adherence to an absolutely strict tempo, throughout the entire composition (even in such a fanciful work as his *Danse Macabre*), was surprising, and at times disconcerting. There is, however, considerable latitude in this respect in pieces like his *Etude en Forme de Valse* (Etude in form of waltz).

Only a few words remain to be said of the chief exponents of the so-called "modern" school, which appellation is in every way a misnomer.

The piano compositions of Debussy, Ravel, Stravinsky, Schönberg, to cite only these, aim at tone color, description, atmosphere, but not at an emotional or intellectual development of musical ideas. The whole tone scales, the succession of augmented fifths and other characteristics of this school are all only conducive to the formation of tone color and of atmosphere.

How to Practice Broken Chords

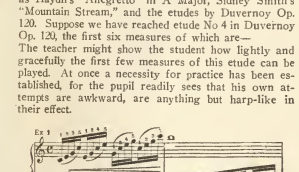
Modern Ideas Upon the Principle of the Minimum of Muscular Contraction, and the Maximum of Controlled Weight Applied to an Everyday Problem

By LE ROY B. CAMPBELL

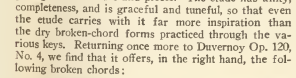
Scales and chords are the material out of which music is made. Chords may be used either sounding together, or "arpeggioed." As recently as in the music of Scarlatti, C. P. E. Bach, Handel, Haydn and Mozart, the scale passage met the eye in nearly every line. Since Schumann's time, the scale passage has almost disappeared and the chord, broken-chord, and arpeggio have taken its place. At present, the whole music page seems to be made up of chords, broken-chords and arpeggios. The development of the piano tone, now four times as robust, resonant and full of color as was the tone of the older instruments, is the cause of this change in the texture of music. Naturally then, since the broken-chord and arpeggio have become the material out of which most of our modern music is made, the broken-chord and arpeggio should therefore receive a considerable share of our practice. Scale study should precede the broken-chord and arpeggio, since the scale aids in establishing tonality and serves as excellent ear-training material. The broken-chord should also be employed for ear-training purposes both in major and minor keys.

The broken-chord should be taken up for serious practice material about the time the student reaches the stage of advancement where he plays pieces such as Haydn's "Allegretto" in A Major, Sidney Smith's "Mountain Stream," and the etudes by Duvernoy Op. 120. Suppose we have reached etude No 4 in Duvernoy Op. 120, the first six measures of which are—

The teacher might show the student how lightly and gracefully the first few measures of this etude can be played. At once a necessity for practice has been established, for the pupil readily sees that his own attempts are awkward, are anything but harp-like in their effect.



It is always preferable to begin broken-chord study through a tuneful or gracefully written etude, or piece, than through the dry method of using one broken-chord form after another through the keys. After this, it is well to use the broken-chords through the keys, for the student should become acquainted with the key tracks and fingerings of the various chords, but not to the extent of hours of practice on these dry forms alone. Much better results will come from using passages from etudes and pieces. The etude has unity, completeness, and is graceful and tuneful, so that even the etude carries with it far more inspiration than the dry broken-chord forms practiced through the various keys. Returning once more to Duvernoy Op. 120, No. 4, we find that it offers, in the right hand, the following broken chords:

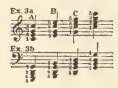


Seek First the Chief Cause of Any Difficulty

Difficulties are principally of two kinds, viz., lateral-adjustive movements (spacing the fingers over the right keys) and dynamic (striking the keys to produce tone). The first and chief difficulty in the foregoing passage obviously lies in getting the fingers over the proper keys at the right time. Having found the *cause*, then we should at once set about to eliminate it. One of the most fundamental principles in all educational works is to "proceed from the whole to the parts." The painter puts in the background before the details, the sculptor blocks out his figure first and then adds the finer touches, and the architect works along the same plan. About the only people who do not use this plan are the numerous piano teachers.

Spacing Exercises Should Be the First Practice

Returning to Ex. 1, let us collect these isolated parts into wholes, thus:



Place the fingers unconstrainedly over the keys at (a) Ex. 3 in such a manner that the finger tips touch the surface of each key in the chord. As soon as this is accomplished, look ahead and form in the mind the exact finger-spacing—mould for the next chord at (b). As soon as the new position is accurately fixed in the mind, strike into a soft, but crisp tone, the keys under the fingers at (a), and in the very same instant move the playing-mechanism so that the fingers are brought accurately over the keys in the new position at (b). Use an elastic, springy weight pressure touch in performing these exercises. Next, fix in mind the position for (c) and then striking the tones at (b) into tone, spring quickly over the keys at (c). Proceed in this manner as far as the passage demands and then return. Next, practice the left-hand part in the same manner.

We are told in James' Psychology that even though a task may be very complicated and very difficult, yet by attention and deliberation in the initial stage, after a few repetitions, the task will move more easily; with continued repetitions, the task will move semi-mechanically, and, given sufficient careful repetitions, the task will be performed with practically no consciousness, or as we say, automatically. The conditions are simple, viz.: Think, proceed slowly, and make no mistakes in the initial stage.

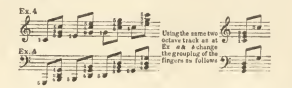
The Real Basis of Technic

Technic is the training of nerve-lines between nerve centers—the brain being one, the principal center, while any muscle in the playing mechanism is the other. The most natural question next is: How can one train a nerve-line? A well-known psychologist answers the question for us in these words: "The clearness, permanence and quickness with which a nerve-line can be trained is in proportion to the attention and concentration brought to bear upon it." *Interest* deepens attention; therefore it is plain to be seen that the practice of using passages from pieces has an advantage over the dry routine practice of the broken-chord. "Interest is the mother of *Attention*, and *Attention* is the mother of *Habit*; therefore, if one wishes *Habit* (or a responsive nerve-line), he should secure both the mother and the grandmother."

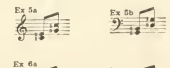
Attention an Important Factor

Attention is dissipated if one tries to hold it upon one thing or upon one manner of practice for too long a period; hence, the desirability of changing the mind to new patterns (always retaining the same finger habits) or nerve-lines are not developed when attention lags. It is very difficult to hold the attention to a black dot on a white wall, but if one looks at the dot from various aspects, for example, how far it is from the floor, the ceiling, the window casement, at what angle is it from the eye, etc., etc., the attention can be held for a considerable period, even on an uninteresting black dot. Practicing a passage always in the same way is quite parallel to trying to hold the mind on the isolated black dot; in order to hold the attention, one must continually vary the practice material, or, as was suggested in reference to the dot, look at the passage in ever changing aspects.

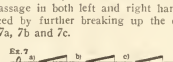
Let us therefore practice on Exercises 2A and 2B only a few moments, but fill those moments with consuming attention and painstaking accuracy. We will continue to change the figure (always retaining the identical fingering) so that the mind will be issuing new orders



over the nerve-lines, never remaining on one figure longer than a moment or two. (See Exercises 4 A, B, C, D.) Always use a small swinging arm motion, which will furnish power for tone, thereby allowing perfect freedom for finger-spacing.



Each passage in both left and right hand may also be practiced by further breaking up the chord as at Exercise 7a, 7b and 7c.



It might be stated before we go further, that in all of these exercises the results depend largely upon the student's appreciation of relaxation-consciousness.

Of the two sets of muscles mentioned a moment ago, viz., first, the muscles which move the fingers sidewise for purposes of spacing, and, second, the muscles which strike the keys into tone, the former muscles are the weaker; it were wise, therefore, that we perfect these members before we work with striking muscles—"One thing at a time" has always been a good maxim. When one works with both sets of muscles at the same time on a new and difficult task, there will be a constant tug-of-war between the two sets of muscles, a constant excess of friction in the playing-machinery which will communicate itself to the brain, thereby establishing entirely wrong muscular sensations in the brain.

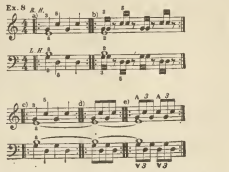
By the plan of practice just outlined we have used, at first the spacing muscles only, and since these muscles have had full and free play, they will soon acquire their desired notions. If the problem had to do only with this one set of muscles, the task would be easy. Indeed, but as a matter of fact, in playing the broken chord, the two sets of muscles *must* be employed. It will be perfectly obvious that the more strenuously or violently the striking muscles are used from the knuckle joint (the same joint, or pivot from which the fingers are spaced) the more will be the interference with the spacing-muscles. It will be equally obvious that the more lightly the striking-muscles are used, the less will be the interference with the spacing-muscles, and, consequently, the friction will be reduced to a minimum. (Friction is the consideration, which all mechanics hold as the paramount issue with regard to ease of motion, and amount of fuel required.)

Exercises for Finger Articulation

Since, therefore, the spacing muscles in our task have been comparatively well developed, and since the striking muscles *must* be included in the process, let us proceed to offer some consistent exercise designed to assist the fingers in giving clear and accurate articulation to the already perfected broken-chord forms. Such "Consistent Exercises" would naturally consist of small up and down motion, requiring the least possible contraction of the striking muscle, and, at the same time, a stroke on the key that is as short as possible. That

is to say, that the instant the key reaches tone, all muscular force downward should cease; cease muscular activity so completely that the key shall bring or carry up the relaxed finger. A few finger articulation exercises follow. First we will practice the fingers in pairs:

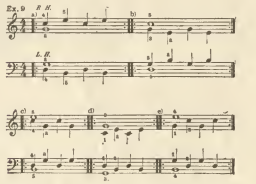
Ex. 8



Proceed with Exercise 8 by balancing the arm nicely over the keys, allowing the second finger of the right hand to rest on top of the key (e) (not held down). The support of the playing mechanism is principally at the shoulder. First practice the third and fifth finger as indicated at Exercise 8a; use short, clean-cut taps as described under "Finger Articulation" with a moderate tempo. Next, practice the example at (b), using two short taps. This makes for quickness in raising the finger as well as in striking, because the finger has to raise slightly and very quickly before it strikes the second tone of the two sixteenths. This is also practical finger training, since it is more like that used in real velocity playing than the old high-finger-stroke, the use of which has never yet been clearly classified to the writer's satisfaction as a practical piano-playing exercise. At (c) begin with a light touch, and moderate tempo, increasing in the third measure, a speed which should go without any undue tension creeping into the forearm muscles. Practice each group in Exercise 8 (a), (b) and (c) with several repetitions, using first one hand and then the other.

Using Exercise 8 as a model, practice the following examples in the same manner:

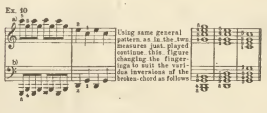
Ex. 9



Every student will not need all these forms, but no one can choose the ones most needed in his particular case. Exercises 8, 9a and 9c will hardly come amiss in any case.

The exercises thus far have all been in a still position, so now let us use two more which will have more movement. Let the following Exercises 10 a-b and 11 a-b be done, principally with light finger stroke, each hand alone.

Ex. 10



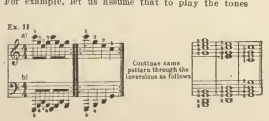
Do not use continually the same octave for technical practice; use the higher and lower positions as well as the octave directly in front of you. If the student, in practicing these examples, has paid careful attention to a uniform finger stroke, as well as to a slight up-and-down motion, equal force on each key and the least possible muscular contraction, he should soon have a finger articulation on these broken-chord forms that will move easily, clearly, and have possibilities of speed and good tone.

The Factor of Controlled-Weight in Reducing Muscular Tension

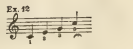
We have thus far perfected the spacing problem, and have also made advance in finger articulation. The next step is to combine the two improved assets on our original broken-chord-form. However, one more element enters into our technical scheme, viz., the use of controlled-weight as combined with finger articulation for the purpose of furnishing power to the key descent.

For example, let us assume that to play the tones

Ex. 11



Ex. 12



it takes six ounces of energy to strike each key into its required volume of tone. To place this whole burden upon the fingers would be going directly against the laws of physics, which tell us that "A heavy task should not be given to a small third-class lever."* (This procedure would surely draw into sympathy other muscles, and then we would lose our chief asset, Independence, besides, we would throw a vast amount of friction into the small running parts.) On the other hand, to strike the keys into tone, entirely by use of weight-control which, while it is entirely possible, would reveal a decided lack of clearness and life in the passage. Therefore we must resort to some other means if we are to get a satisfactory tone and technic. That "other means" is a combining of controlled-weight and finger articulation. By a nice control at the shoulder, which may act like a spigot, any desired weight under perfect control may be lapsed through the suspended arm and hand upon the keys, so we will simply lapse about four ounces of controlled-weight upon the key while the finger activity will furnish the other two ounces. By this means we supply the required six ounces, the bulk of the clearness and life supplied by weight managed by a large muscle under control, while the small muscles managing third-class levers (the fingers) are under no abnormal strain whatever. The minimum of tension and muscular contraction is maintained, friction is thereby eliminated as far as possible, and the tone is the best, since the conditions now conform to the laws governing the making of a good tone as laid down by the best authorities on acoustics.

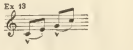
Practical Playing of the Broken-Chord

Since by this careful practice we now have perfected the spacing and finger articulation, and also know how and when this is to be combined with controlled-weight, turn once more to the original task in Exercises 1a and 1b, and as a first manner of playing, give the spacing much earlier freedom for sidewise movement and elicit the tones by use of controlled-weight. This will assist the brain in securing acquaintance with the proper sensations which it should soon turn into habit. Play this exercise, in quarter notes, since it is always practical to play quarter notes in slow tempo, by use of controlled-weight. Apply the weight by balancing the arm nicely from the shoulder, making a gentle, undulatory motion of the same, also a slight impulse for each tone.

After playing Exercises 1a and 1b a few times in this manner, next play the same exercises by using this same weight impulse upon the first tone, while the second tone is to be played with the finger articulation combined with controlled-weight as follows:

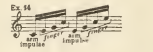
Play this in eighth-note movement. Weight impulse upon (c) and (g).

Ex. 13



For the next practice, which is the most practical playing of the broken-chord, use the weight impulse on the first tone of each group of four sixteenth notes, while the other three notes immediately following are to be played with the finger articulation (of course, always combined with more or less controlled-weight). The motion will now move in sixteenth notes and will gradually go somewhat faster.

Ex. 14



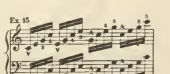
Economy of Muscular Energy in Playing the Broken-Chord

The student will note that this manner of playing the broken-chord possesses every possible regard for conservation of energy and freedom from friction. The first tone of each four, the accented tone, is made by means of a large muscle gently swinging the required weight upon the key; the other three tones of the group of four require only clearness, not loudness, so they are made by finger-articulation combined with a nicely rolled weight across the keys.

The first tone of each group will regard accuracy, of course, is the most difficult to play; the other three fingers find their respective keys automatically now, since we have perfected these motions by means of the spacing exercises. But the student will notice that since the last three notes of each group of four are played with the minimum of power there is, therefore, no force to speak of pulling in the opposite direction to the muscles which play this first tone of each group. By this process, these muscles have almost complete freedom, and consequently it gives absolutely every possible advantage to accuracy in the attack of this first tone of each group of four sixteenths.

Should the pupil need extra practice, or desire to use the broken-chord forms in the usual routine manner, through the keys, he should proceed now with both hands together, carrying out the conditions exactly as set forth. Practice first in the following regular forms through one, two and three octaves.

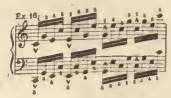
Ex. 15



* By the nature of this lever the weight to be moved is at the extreme end of the lever while the power is applied between the weight and the fulcrum. This lever always requires much more power than the weight to be moved, and is therefore called by the various works on physics, the least efficacious of all levers. It is recommended that every student of piano read thoroughly the laws of levers, which may be found in any text-book on physics or encyclopedia.

Also using the irregular form as follows:

Ex. 16

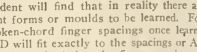


It is strongly advisable that the student in practicing these forms with both hands through the keys, use first the quarter-note tempo with the weight touch; second, the eighth-note tempo with weight touch on the first tone of each pair and third, the sixteenth-note tempo with the weight only on the first of each group of four sixteenths, precisely as advised a few paragraphs back.

Economy in the Routine Practice of Broken-Chords

In practicing the broken-chords through all the keys, the student will find that in reality there are only six different forms or moulds to be learned. For example, the broken-chord finger spacings once learned for the key of D will fit exactly to the spacings or A and E. It will also be noticed that the finger spacings for Db, Eb and Ab are identical. The following are those keys which require different spacings:

Ex. 17



By a little investigation a similar economy can be found in the practice of the minor keys.

Putting Life Into Compositions

By Mae-Aileen Erb

As a general rule (some cases always excepted), a piano student, on acquiring a certain technical skill in the playing of a composition, will consider the piece finished and clamor for a new one. The notes are learned, the rests observed, and the time correct—very often too mechanically correct! But the composition, in reality, is only half learned. That stage of mastery is but the framework.

It is like a house which stands completed—yet empty. It is TENANTLESS. A faultless piece of architecture it may be, but until a family moves into it, it stands cold and unappealing. Put life into it and the tasteful furnishings and soft draperies will soon transform the barren effect into one of completeness. It now breathes the spirit of life.

So it is with musical compositions. Often when played, they too are "tenantless"—that is, they are devoid of life, soul and feeling. There is monotony and sameness in the tone; for the student has failed to see and "play into" the composition, the dynamic signs. Poor little piano player—he is no better than a player piano! His touch is wooden and his fingers are but mechanical machines.

Dynamics of music, according to the dictionary, is "the science of the variation and contrast of force or loudness in musical sounds." A most important part of music study it truly is; therefore, be careful, henceforth, to play forte, piano, fortissimo, pianissimo, etc., wherever such places are marked. Look up the meaning (and remember it!) of such words as crescendo, accelerando, ritardando, stringendo, diminuendo and the host of other words you have formed the habit of ignoring. All this rounds off the rough edges of your piece, polishes it, shades it, FINISHES it!

Have you ever watched an artist paint a picture? If so, you will know how exact he is in blending shades—a little more color here, a little less color there. Would he ever paint an ocean scene in just one shade of green? Of course not! Then do not play your little classic in but one shade of tone: the effect is the same. Would the artist allow his tints to run together in one blur of color? Again, certainly not. Do not then mar your tonal picture by running your tones together through improper pedaling.

Throw yourself into complete subservience to the dynamic signs, for, until your own thoughts and ideas have matured, you must accede that the judgment of the composer and editor is superior to yours. After you have grown richer in years, you will have experienced the lights and shadows in life. You will then not need to depend on signs to enable you to breathe into your tone poem, a smile or a sob, a happiness or a heartache; all this will lie deep, deep within yourself. It is that "something within yourself" which the world demands in an artist before proclaiming him a MASTER.

What Every Piano Student Should Know

By JULIAN PASCAL

Many Years Professor of Pianoforte Playing at the Guildhall School, London, England

[Professor Pascal's article may seem a little trite to some ETUDE readers, but the fact of the matter is that there are many, many things, in his list that thousands of pianists who have a high regard for their own ability do not really know. To the music lover who wishes a good, all-round survey of the main facts in the fundamentals, we can recommend this atircle very highly.—EDITOR of THE ETUDE.]

THE word pianoforte is so rarely used nowadays, that some of the younger students may be interested to learn that it consists of two Italian words: Piano—soft, and Forte—loud; and that the name in English would be the "Soft-loud"—a hint that may be useful to some players.

The Instrument

Let us look at the piano as being composed of two separate parts: First, the strings stretched over and resting upon the sounding board, as one part; and second, the mechanism for communicating motion to the strings, as the other. These two parts are as distinct from one another as are the violin and the bow. The second of these two parts corresponds to the bow of the violin, and is composed of eighty-eight separate instruments, beginning with the key and ending with the hammer, and is called the "Action." The piano, then, consists of eighty-eight strings of different lengths stretched over the sounding board, and eighty-eight mechanisms for levering these strings into motion and thus producing tone. Nearly all of these eighty-eight strings of different lengths and thicknesses and pitch are muted; that is, there are pieces of felt, called dampers, resting on the strings to prevent their vibrating, and no sound can be produced unless these dampers are removed. When the key is depressed, the damper must be raised to allow the string to vibrate. Therefore these mechanisms perform a double action—they cause the hammer to strike the string and at the same time they remove the damper. When the key comes back to its normal position, the damper falls back on the string and mutes it once more; but as long as the key is depressed, the damper is kept off the string.

So the meaning of staccato (or detached) is that we let the damper come back quickly on to the string by letting the key come back at once to its normal position.

And the meaning of tenuto (or sustained) is that we raise the damper off the string by keeping the key depressed. Out of the eighty-eight different tones on the modern piano, only sixty-eight are muted, because the twenty highest tones do not vibrate long enough to need it. Therefore the words "Tenuto" and "Staccato" have no meaning as regards these twenty highest tones. We see, then, that there are sixty-eight dampers on every piano of eighty-eight notes, or seven and one-quarter octaves.

By depressing the right foot pedal we remove all the sixty-eight dampers from the strings at once, so that as long as this pedal is depressed every note we sound will have the effect of "tenuto" until we allow the pedal and the key to resume their normal positions.

Of the eighty-eight different tones on the modern piano, the eight lowest are produced from a single wire; the next twenty from two wires tuned in unison; and the rest have three wires to each note. And this brings us to the use of what is called the Soft Pedal, which shifts the hammers slightly to one side, so that when the left foot pedal is depressed the hammer can strike only two strings instead of three, thus giving us a tone of different quality. The use of this pedal is indicated by the words "una corda," meaning one string; but for the modern piano it should be "duo corda"—two strings.

Tone Production

The only means at our disposal for the production of variations in tone are weight and muscle. By the weight of a relaxed arm (relaxed does not mean limp, but balanced) we can produce, without effort, tones of the softest possible quality all through the gamut of piano expression, up to the fullest volume of tone capable of being produced from the instrument. Therefore, the arm in its correct muscular condition is the ideal tone producer, and should be used whenever possible. But the great drawback to this is that it is impossible to use it with much speed. So that we are forced to use the finger when we need speed, and as the fingers are not heavy enough to weigh the keys down, we have to use muscle when we use the finger to produce tone.

To clearly grasp these two ways of getting tone from the piano is most important, for on their correct use all future progress depends and years of unnecessary work may be saved.

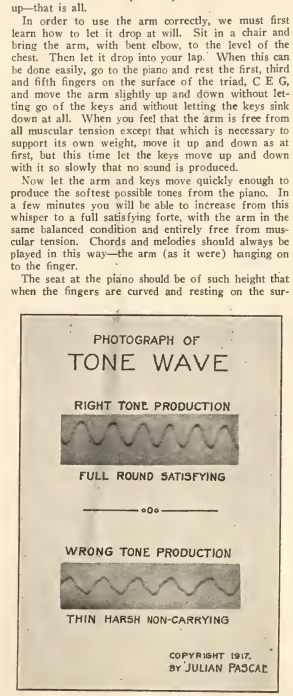
The key is one end of a lever for converting weight and muscle into tone. We must take hold of it and aim with it at the string and not hit at it or try to make a tremolo with it, for once the hammer hits the string there are only two things possible for us to do—we can either keep the key down or let it come up—that is all.

In order to use the arm correctly, we must first learn how to let it drop at will. Sit in a chair and bring the arm, with bent elbow, to the level of the chest. Then let it drop into your lap. When this can be done easily, go to the piano and rest the first, third and fifth fingers on the surface of the triad, C E G, and move the arm slightly up and down without letting go of the keys and without letting the keys sink down at all. When you feel that the arm is free from all muscular tension except that which is necessary to support its own weight, move it up and down as at first, but this time let the keys move up and down with it so slowly that no sound is produced.

Now let the arm and keys move quickly enough to produce the softest possible tones from the piano. In a few minutes you will be able to increase from this whisper to a full satisfying forte, with the arm in the same balanced condition and entirely free from muscular tension. Chords and melodies should always be played in this way—the arm (as it were) hanging on to the finger.

The seat at the piano should be of such height that when the fingers are curved and resting on the surface of the white keys, the elbow at its lowest point is about level with the keyboard.

Do not sit too close to the instrument. Find the place where you feel you have the most freedom, and sit opposite the middle pedal. If you use a bench, do not glide, except it is absolutely necessary, as is sometimes the case with very small players with a short reach.



Expression

Only one broad rule for Expression can be given. That is, to play louder the higher you ascend in pitch. And although this rule is sometimes reversed, it is the foundation of expression on the piano, and it should be taught even to beginners so that they get accustomed to listen to tonal values from the start.

Artistic piano playing is a combination of Art and Science. The art of expressing emotion in tone and the science of tone production together is technic. Expression is produced by variation in force, speed and tone-color; and by the use of the above easily-grasped rule, the student will begin to develop the most important of all musical faculties—that of tonal realization. He will be forced to listen to his own playing and to form the habit of attention, which in all good players has been brought to a high degree of perfection.

Always listen to the tone you produce. Never bring harsh, disagreeable sounds from the piano which result from stiff arms and key hitting. The keys should be caressed, and the tone drawn from the string by touch, not by blow. All good music is the expression of human emotion, which can be reproduced only by the corresponding tone color.

When playing a Chopin Nocturne, try to tell the listener a sad story—to reproduce in tone some sorrowful event in your own life, or, better still, your conception of the sorrows in the life of the composer. The gentle, whispered sounds which can be drawn from the strings by a caressing touch are full of meaning, and they will reach the heart of the hearer where a louder sound will not.

When you play a quick, bright piece make your fingers express happiness. Try to feel again some joy you have known. Although it is difficult to teach children to play with expression because of their undeveloped emotions and limited experiences, yet the habit of thoughtfulness can early be cultivated and they can be taught to put meaning in everything they play, however simple. The mind of the child and the mind of the adult differ in only one essential—experience. The daily life of a child is vibrant with emotion which is constantly expressed by variety in the tone of its voice. To a great extent this natural expression can be transferred to the tone of the instrument, if the little ones are shown how it is possible to express feeling by light and shade in tone.

Intervals and Scales

There are seven white, and five black keys, on the piano. The others are repetitions of these twelve notes at a different pitch. Each one of the seven white keys has three names, and each one of the five black keys has two names. The note C, besides being C, is also B-sharp and D double flat. D is also C double sharp and E double flat. C sharp is the same note on the piano as D flat and so on with all the others. These twelve keys are so arranged that each one is an interval of a semi-tone or half step from the one next to it. An interval is the distance in pitch between two notes.

If you play a succession of notes on the piano without missing one, black or white, you will be playing the Chromatic Scale, so called from the Greek word meaning Color. Each sound in this scale is half a tone away from the next.

Press down one of the lower bass notes so gently that the hammer does not touch the string. Now

play the Chromatic Scale loudly for about two octaves. Listen to the sounds coming from the string whose damper you are holding up. You will heard a distinct chord. This chord has been produced by what is called sympathetic vibration. This is the basis of the Harmonic System. The sounds you hear coming from this string are called Harmonics and are at measurable distance from one another. Intervals are counted upwards—from left to right—and inclusively—that is, you must include both notes in your count. A major diatonic scale is a succession of eight notes at a distance of either a whole step or half a step apart. A whole step is as large as two half steps. If you start on any note on the piano and observe that from the first note to the second there is a whole step—from the second to the third, a whole step—from the third to fourth, a half step—from fourth to fifth, a whole step—from fifth to sixth, a whole step—from sixth to seventh, a whole step—and from seventh to eighth, a half step—you will be playing a major diatonic scale. There are only twelve such scales on the piano, because one scale can begin on each of the twelve different keys on the piano.

The first note of each scale is called the Tonic, and if you count up five notes from the tonic (counting that as the first), and play the first and the fifth together, you will hear the interval called a fifth. The first and second notes of the scale give you a second, the first and third make a third, and so on with all the notes of the scale. But it makes no difference with what note of the scale you begin; from that note to the next above will be a second, and so on from whichever one of the eight notes of the scale you choose to start.

If you begin on the sixth note of any major scale and play a whole step—second to third, half step—third to fourth, whole step—fourth to fifth, whole step—fifth to sixth, half step—sixth to seventh, whole step and a half—seventh to eighth, half step—the scale so formed is called the "relative minor" of the scale, the sixth note of which you took for a start.

This relative minor scale always begins on the sixth note of the major scale. You will find that all its notes are the same as the major scale, except the seventh of the minor scale, which is raised a half step or semi-tone. And the number of sharps or flats in the signature is always the same as the major scale.

The Parallel Minor Scale is formed of notes at the same distance from one another as the Relative Minor, but instead of starting on the sixth note of the major scale, you must start on the tonic.

The reason there are fifteen different major scales in the Scale Book and only twelve such scales on the piano is that three of these twelve scales can be written in two ways. They are B, with five sharps, and C flat (which is the same note on the piano as B) with seven flats; C sharp with seven sharps, and D flat with five flats; and F sharp with six sharps, and G flat with six flats.

There are several different forms of the minor scale, but the one you made is called the Harmonic Minor and is the most important.

How to Memorize

Music may be memorized in three ways—by sound, by sight and by touch; or by the ear, the eye and the finger.

We may visualize the printed notes, or the keys to be played on the piano; or the fingers may play the notes mechanically. But visualization should not be practiced without hearing the sound mentally at the same time.

All methods of memorizing will be greatly strengthened by a knowledge of harmony and all piano students ought to study harmony; in fact, it should be taught in the public schools to the young pupils. A knowledge of harmony enables one to memorize not only by being familiar with the chords, but it gives us the power to grasp whole passages at a glance, passages which would take us hours to memorize without such a knowledge.

Harmony brings order out of chaos and confers on us an independent memory by giving us the power to analyze every piece we wish to learn by heart.

The majority of students simply play a piece over and over again from the music until they can play it by heart. This is not only a great waste of time, but you will not be sure of it even after it has been so memorized.

The ear memory needs to be helped either by visualization or by harmony, for the touch memory is the most unreliable thing in the world.

Begin the study of visualization with a short, easy piece which can be already played correctly, and you will be astonished to find how quickly you can learn to visualize, and how much this power will help you in your studies in all other branches of knowledge.

It helps to focus the mind in a wonderful manner and can be practiced while riding in the cars or in any spare moment.

How to Practice

So much time is wasted by bright, ambitious students before they learn what sort of practice produces the best results, that these few hints may prove of great value to those who will put them to the test.

The first thing to be done is to make sure of the key and impress it on the mind, so that if you happen to be asked you can reply without hesitation; then find the time and practice slowly counting aloud until you are certain of the correct accents. Never leave a passage until you feel you have made progress with it even though you have to go over it a hundred times. Practice technical exercises twenty or thirty times slowly, counting aloud and do not attempt to play fast until you are certain of every note and the finger for it.

If you have a page of a new piece to learn, play it over a few times slowly until you have a good idea of it and then begin to master the difficult passages, counting aloud and making quite sure of the correct fingering. One hour's practice in the morning is worth two hours' work in the afternoon; and one hour every day is worth three hours every other day.

Never practice when you are tired. Remember that your success depends largely on your good health and sometimes an out of door game or a walk will bring you more progress than an hour's work.

A good education is a very important factor in a pianist's success and he should not only study hard at school, but should read the best books, so that the intellect and the heart may be equally developed, for music is the expression of human feeling and technic alone will never make you a successful pianist.

Correct Position at the Piano Keyboard

(Continued from page 204)

J. L. ERB

Any discussion of technical or mechanical matters in connection with the teaching of music must keep in mind the principle that technical and mechanical perfection are simply means to an end; therefore, there can obviously be no hard and fast rule to which all must conform or fail of artistic achievement.

The position at the piano is, therefore, conditioned first by the physical equipment of the player. It would be foolish to demand the same position identically for the tall, thin performer and the short stout one, or to expect the same kind of action from the person with long slender fingers and the one with a short stubby hand. However, a few fundamental conditions need to be observed in order that piano playing may be thoroughly efficient.

First the stool or chair should be high enough so that, with the arms hanging freely from the shoulders, the elbows should be little, if at all, higher than the tops of the keys. Any other position is likely either to cramp the wrist or detract from the freest possible action.

The seat should be far enough back from the keyboard that the performer may freely move with both hands from one end of the instrument to the other; but not so far as to acquire the awkward humped appearance which is not in any sense necessary and is surely not beautiful.

As for the hand shape while playing, it would be foolish to insist upon an absolute formula; though it is safe to suggest that the knuckles of the four fingers should at all times form a line parallel with the edge of the keys. Momentary deviation, it is true, must be made to accommodate rapid shifts, but undoubtedly the normal position is that stated.

Muscles which are contracted when they should be relaxed are doubly dangerous; first, because they interfere with properly carrying out those motions which the performer desires to make and, second, because they introduce by their interference serious fatigue which may under particularly unfavorable circumstances result in serious permanent conditions.

While holding rather definite views in the matter, yet, observation and experience with many keyboard performers have led the writer to feel that there are many types of finger and hand and wrist action, all, or most of which have their place in the adequate performance of the vast variety of piano literature. Moreover, the person whose range of technic is too limited is in a position to be handicapped sooner or later in the performance of some particular composition. Certainly there are great artists performing successfully to-day who exemplify practically every type of technic which has ever been advocated, and others besides. The test seems to be that any type of technic, to be worth considering, must result in mastery of the fingers, hands and wrists by the mind, and in sufficient plasticity and endurance to stand up under the severe demands of present day piano performance. There is still no substitute for individualised finger action, nor for absolute flexibility of the wrist, nor yet for that freedom of the arm and shoulder muscles which makes possible the rapid shifting and the application of muscular weight which so characterizes modern piano playing.

CARL W. GRIMM

The correct position at the piano depends above all upon a proper chair for the individual player. All players can not use the same kind of chair. Many a concert pianist has his own chair shipped with his piano, thus avoiding all fidgeting on the platform with a chair uncomfortably high or low. Piano playing, to be perfect, must to a great extent be automatic, and the result of acquired habit; consequently if the hands have to read just their measurement of distances, because of a change in the position of the chair, there cannot be any feeling of security.

A natural and graceful position is a habit that is only acquired by careful training and self-study. All piano keyboards are not made of uniform height. Furthermore, there are still greater differences in performers as regards length of arms, trunk and lower limbs. It stands to reason that the hands, which are the tools a player applies to the instrument, should be placed in the position most advantageous for controlling the speed of fingers and producing the greatest variety of effects. The proper place for the player is in front of the middle of the keyboard. (For duets I advocate "middle C" as the imaginary boundary line between the two players.) The distance from the keyboard is easily decided by each player by placing his hands on the black keys near the middle of the keyboard with the elbows touching the front of the body. A player who requires eyeglasses should get them so as to be able to have the seat at proper distance from the piano.

A level position of the back of the hand is really the normal one, and is gained by having the fore-arm form a straight line from the elbow to the second finger-joints. The wrist is then neither too high (in which case the arm would have to rest upon the fingers), nor too low (which would cause the arm to pull down the fingers). The fingers should be held in a curved position and move from the knuckle joints. Of course, the various effects desired will decide all deviations from this fundamental position. In some desired tone effects the wrist has to be held high, in others low. Some tone effects require the fingers to fall lightly from the knuckles while the wrist is held firm, in other cases the fingers are held firm while the hand moves lightly from the wrist. The hand and finger positions depend entirely upon the effect desired. The head should be erect, neck and back should be straight, but perfect freedom of movement does not permit the player to lean against the back of the chair, or any slight inclinations of the body toward the piano gives freedom to arm movements, but it is unsightly to hold the head down so low as to give the impression of trying "to play with the nose."

The best seat is one that is square and firm, although in our music studios we are constrained to use those adjustable but abominable revolving stools. Why don't manufacturers make adjustable square chairs? Benches form attractive looking pieces of furniture especially when highly polished and covered with fancy scarfs, but they are a nuisance because they are not adjustable to proper height. The feet should be placed on either side of the pedals. Children who cannot reach the floor should have a footrest placed just in front of the pedals.

A proper chair is an absolute necessity for the correct position at the piano.

Famous Conflicts Between Celebrated Musicians

By ARTHUR ELSON

When Hans Richter decided to make conducting his life work he took the radical step of burning all the manuscripts of his compositions—and incidentally making a good cup of coffee over the flames. He believed that a composer was too narrow to become a good conductor, since he would be apt to overrate his own style and underestimate other schools.

The same limitation applies to composers when they strive to become critics. With very few exceptions, their outlook has been decidedly biased; and their bickerings often remind one of the celebrated dialogue between the pot and the kettle with regard to drawing the color line.

A favorite method of starting a hue and cry has been a general attack on everything contemporaneous, contained with indiscriminate praise of the "good old times." This is not a new idea, however; and we may find the eminent theorist, Jean de Muris, making use of it somewhere around the year 1325. In his *Speculum Musicae*, written at that time, he goes directly to the point in the words, "To-day many do strive to gloss over their lack of skill by silly assertions. These, they cry, are the new methods of discanting, the new concords. Howbeit, they grievously offend thereby both the hearing and the understanding of such as be skilled to judge of their defects."

The rise of opera, after 1600, and the existence of the new harmonic school beside the older contrapuntal music, was the cause of a high degree of acrimony. Thus the composer Artusi, after extolling Peri and the other Florentine pioneers, ended by becoming extremely bitter against the new style of composition. But, on the whole, there was less friction at this period than might have been expected. The need for something of the music-drama type had been felt for some time, and many earlier composers had been working toward this goal without realizing it.

Benjamin Franklin's Attitude

A celebrated American champion of the "good old days" theory was Benjamin Franklin, whose versatile genius showed itself in so many fields. One would think that his sojourn in Paris, as minister from the Colonies, would have given him an advanced musical taste; but in later years he always claimed that music had lost the direct simplicity and charm that it showed in his earlier days. A glance at the programs of the time, as given in Sonneck's excellent work on "Early Concert Life in America," does not seem to indicate any radical change in American taste during the last quarter of the eighteenth century. Haydn, Stamitz, Wranitzky and others of the early symphonic school continued to keep their names on the list. Perhaps someone had victimized Franklin by taking him to hear an involved work by the rising young radical named Beethoven, who began his very first symphony in the wrong key, and who had been so independent during his student days that his teacher, Haydn, had called him "The Great Mogul." Aside from this possibility, the cause of Franklin's attitude is not very clear; but he certainly put himself on record as opposed to existing conditions.

Among the early composers, rivalry often took the form of a competitive concert. On such occasions the two protagonists were given free rein to display their abilities, with the proviso that their blows should be directed at the keyboard and not at each other.

One of the most widely advertised of such affairs was a harpsichord duel between the great Bach and the Frenchman Marchand. The schools of these two were different enough; for Bach represented all that was best in counterpoint, while Marchand wrote in a rather trivial, over-ornate style, and once boasted that he could put an embellishment on every note of a piece. The keyboard encounter did not take place in this case, for Marehand, coming unseen to where he could overhear Bach, was so overwhelmed by the latter's genius that he decamped at once.

A famous competition that did materialize occurred between Handel and Domenico Scarlatti, at Rome. Honors were about even on the harpsichord; but when it came to organ playing Scarlatti was so overshadowed that in after life he would cross himself, in token of reverence, whenever Handel's name was mentioned.

Handel's operatic rivalry with Bononcini was largely a business matter. But there was a difference in the value of the schools also, and many of the Handelian numbers still survive, even though the operas themselves are obsolete because of their conventionality of form. Dean Swift referred to this controversy in the well-known lines,

> "Some say, compared to Bononcini,
> That Mynheer Handel's but a ninny;
> Others aver that he, to Handel,
> Is scarcely fit to hold a candle.
> Strange that such difference there should be
> 'Twixt Tweedledum and Tweedledee."

Handel was finally forced to leave opera, but we may be thankful for this, as it led to the composition of his great oratorios.

Handel and Gluck

Gluck was another composer who came in for strictures uttered by Handel. Here, at last, the old order was changing and yielding place to new; for though Handel's works were greater in their way Gluck's musical methods led to a more true development of dramatic fitness in opera. Handel said of Gluck, "He knows no more counterpoint than my cook." There were two considerations, however, which robbed this shaft of much of its sting. In the first place counterpoint was not a prime requisite of opera, which demanded a freer style of utterance; and in the second place, Handel's cook, Walz, was a musician of some attainments himself.

Purcell was another composer whom Handel failed utterly to appreciate.

The value of Gluck's operatic theories was tested in his later controversy with Piccini, at Paris. Neither composer cared for a quarrel, but, like two small boys egged on by their comrades, they were forced into the contest by the acrimony of their respective followers. Piccini was a good composer of the conventional Italian sort, but the resulting success of his rival has given him an undeserved bad name in musical history. Both composers were given the same libretto, *Iphigenie in Tauris*, but Gluck's setting was incomparably the better, showing great dramatic power. To add to Piccini's woes, his prima donna, having difficulties of her own, appeared in a noticeably intoxicated condition, and Sophie Arnould, heroine of the Gluck *première*, brought the occurrence into still more pitiless publicity by remarking, "This is not Iphigenie in Tauris, but Iphigenie in Champagne!"

Mozart's Ungrateful Patrons

Mozart's troubles resulted chiefly from the selfishness of his churchly or royal patrons, the Archbishop of Salzburg treating him like the veriest lackey, while the Austrian Emperor did very little for him in Vienna. Mozart's chief bugbear among musicians seemed to be Abt Vogler, whom he regarded as an absolute charlatan. But Vogler produced at least two famous pupils, Weber and Meyerbeer, both of whom he grounded quite thoroughly in fugal work, so that he deserves some recognition, even though Browning's great poem, "Abt Vogler," might have been wreathed about some more striking musical genius.

Beethoven, with all his greatness and breadth of ideas, was not a master of controversy. Thus, when his cook brought back some rather doubtful eggs from the market, he could think of no better punishment than to stand that functionary in a corner and pelt her with the offending specimens. In the field of music Beethoven was an easy prey for the witty shafts of the mercurial Weber, to whose humor Beethoven could respond with little besides abuse and profanity.

Weber's most striking sarcasm at the greater master's expense was brought about by the latter's *Fourth Symphony*. Beethoven was always trying to find new capabilities for the orchestral instruments, and he used them wonderfully well for the most part. But at the end of the work in question is a very rapid passage for the contrabasses, which usually results in nothing but a blur of sound. Weber paid his respects to this, in the "Cecilia" magazine, by picturing an indignation meeting held by the instruments, which he described as coming to life when the audience had left the concert hall. After several instruments had aired their grievances against the wild young composer who made them work so hard, the contrabass arose gravely, and remarked, "You may have your little troubles, but what about me? Instead of letting me move along with the quiet dignity that befits my size and station, this wretched composer makes me jump and skip about in the craziest way, just as if I were a giddy young violin." At this the instruments burst into angry tumult, which caused such a din that the janitor overheard the noise and entered the hall to find what was the trouble. On learning of the cause he ordered the instruments to stop their noise at once or he would get Mr. Beethoven to write another symphony for them. This hushed the disturbance instantly, for all the instruments became mute with terror.

This skit caused Beethoven to write a lot of scurrilous abuse on the margin of the page on which it appeared, but it did not prevent him from using rapid contrabass passages again, or from making his next symphony, the glorious Fifth, a work of consummate genius. Neither did this dispute prevent Beethoven from extolling Weber's great opera, *Der Freischütz*, and stating that such a work deserved its success far more than the popular, but very trivial "Italian singsong" of the period.

The "Italian Sing-Song"

This "Italian sing-song," incidentally, was furnished by Rossini and his compeers because it supplied a demand. When Rossini settled in Paris, later on, he felt the stimulus of higher ideals, and composed his *William Tell* in a far more artistic style than he had used before.

Cherubini, who had been a leader of French grand opera, was another caustic individual, who could condense much sarcasm into a short phrase. Thus when Berlioz became one of his pupils at the Paris Conservatoire, he expressed his disgust at the young student's radical work by writing "Nix versteh" on the manuscript. Boieldieu, too, came in for a share of Cherubini's criticism. After a tremendously successful performance of one of Boieldieu's early works, Cherubini said to him, "You ought to be ashamed of such a success." This remark, however, had a good effect; for Boieldieu began to take his art more seriously, and produced a much more deserving work in *La Dame Blanche*.

In the romantic period, Mendelssohn and Schumann became rivals in many ways. Of the two, Schumann now stands as the broader nature; for in his "Zeitschrift" he wrote discerning articles that brought recognition to many budding geniuses. Mendelssohn did not openly attack Schumann; but he let his English admirers do so, when a word of expostulation would have stopped them. Thus Chorley was especially bitter against Schumann; while another critic spoke of his music as "the broken crockery school."

Meyerbeer was the object of an early eulogy from Wagner, whom he befriended while the latter was struggling in Paris. Later on, Wagner went to the other extreme, and abused Meyerbeer roundly, calling him a "Jew banker to whom it has occurred to write operas," and various other impolite things. Coming from Wagner, this savored of ingratitude; yet Meyerbeer's artistic principles were not always of the highest, and even the gentle Schumann accused him of "going over to the circus."

But if Wagner abused others, he certainly received full measure in return; for nearly everyone in the musical world turned against him at one time or another. The controversies over the Wagnerian music-dramas are now matters of history, from the dispute with the Paris Jockey Club over a ballet in *Tann-*

haüser to the performances of *Parsifal* in other places besides Bayreuth without Mme. Wagner's permission, and the present attempts to suppress Wagner's music entirely.

Among the many volumes of Wagnerian literature that have resulted, one of the most interesting is a French collection, by Jean Grand-Carteret, showing Wagner in caricature; and we may see from the variety of these lampoons, as well as from their number, how fiercely the contest raged during Wagner's later life. In these pictures, for example, the composer was shown as attacking the human ear with mallet and chisel, as conducting an orchestra of drums and cannon, as wishing to add brasses to the celestial harps, and so forth. The critics were depicted as avenging furies pursuing him through life, only to turn into mourners at his funeral. The proposed Wagner school at Bayreuth was another tempting subject. Candidates with Hebraic noses were always to be rejected; all female aspirants were to measure up to proper Valkyrie dimensions; applicants had to pass an endurance test by listening to kettledrums and bass trumpets while tied in a chair. gymnastic training consisted of throwing missiles at a target representing Wagner's enemies; and religious exercises were to be held only in praise of Wotan.

The early performances of *Tannhaüser* aroused the ire of critics and musicians in many other places besides Paris. Thus the London *Times* called the overture "at best but a commonplace display of noise and extravagance;" a Frankfurt critic predicted that this "music of the future" would speedily become a thing of the past; while Moritz Hauptmann considered it "quite atrocious, incredibly awkward in construction, long, and tedious." Now, of course, it is a familiar classic on operatic, symphonic, and even pop-concert stages.

The Dictionary of Impoliteness

A curiosity in criticism is the so-called "Wörterbuch der Unhöflichkeit," or Dictionary of Impoliteness. This consists of a collection of hostile remarks about Wagner and his music, arranged alphabetically by subjects. The composer is called the hangman of modern art; *Lohengrin* is defined as musical chaos; the Nibelungen dramas are called circus comedies; Heinrich Dorn termed the *Meistersinger* cats' music, while Hanslick spoke of the *Prelude* to it as "blood-dripping." In this connection one cannot refrain from quoting a non-musician—John Ruskin. Though known as a writer on art, he also posed as a musical critic; but the following opinions on the *Meistersinger* turned that pose into something of an expose: "Of all the bête, clumsy, blundering, baboon-headed stuff I ever saw on a human stage, that thing last night—as far as the story and acting went, and of all the affected, sapless, soulless, beginningless, endless, topless, bottomless, topsy-turviest, tuneless, scrannel-pipiest, songs-and-boniest doggerel of sounds I ever endured the deadliness of, that eternity of nothing was the deadliest as far as its sounds went. I never was so relieved, so far as I can remember, in my life, by the stopping of any sound, not excepting railroad whistles, as I was by the cessation of the cobbler's bellowing; even the serenaders caricatured twangle was a rest after. As for the great *Lied*, I never made out where it began or where it ended, except by the fellow's coming off the horse block." This criticism is certainly "going some" when one remembers that it applies to a work that many musicians consider the greatest opera in existence.

Liszt, whose daughter Wagner eloped with, found his large orchestral works treated with neglect rather than antagonism; and he was content to let his famous son-in-law preëmpt the family laurels in composition. Time has shown that Wagner borrowed many of his great effects from Liszt; but this was done with the latter's sanction. Thus at a Bayreuth rehearsal, Wagner once said, "Here, papa, is one of your themes." "So much the better," replied Liszt; "the public will hear it now." Liszt's symphonic poems came into their own very slowly, but they are now appreciated as great masterpieces.

The most caustic of all musicians in his criticism of others was undoubtedly Hans von Bülow, who seemed to take delight in being brusque. Once an acquaintance of earlier days, meeting him on the street, exclaimed, "I'll bet you don't remember me." "You've won your bet," replied von Bülow, without stopping. Von Bülow hated Verdi's music with an intense hatred, and once left Milan just after arriving there for a proposed stay, because the papers said he came to hear the Verdi *Requiem*, which was then being given. When in Boston during another trip, he met Rice, composer of the light opera, *Evangeline*. Since Rice was not a trained musician, but had indicated the tunes originally by humming them to others, he was introduced as a man who had composed an opera without knowing anything about music. "I know another man who composes operas without knowing anything about music," responded von Bülow; "his name is Verdi." But in later years von Bülow frankly recognized the artistic advance that Verdi made when he composed *Aïda*.

Brahms' Struggle

Brahms was classed by von Bülow as one of the three great B's who led all music—"Bach the Father, Beethoven the Son, and Brahms the Holy Ghost." But not all musicians agreed with this estimate. Brahms worked in the classical field of symphonic and sonata form, with logical development. Like Bach, he kept alive the great traditions of the past. The partisans of Wagner's "*Music of the Future*" were naturally antagonistic to such a classicist; yet it was hardly fair for them to make Brahms an object of controversy, since he never tried his hand at opera, which was Wagner's especial field. But when the Wagnerians found Bruckner writing symphonies in a freer and more dramatic style than Brahms, they at once hailed him as a symphonist of the Wagnerian school, and insisted on making him a rival to Brahms. The conservatives and classicists then began to attack Bruckner in turn. Hanslick was especially bitter in this matter; and he hurt the sensitive Bruckner considerably. When Bruckner finally won his way from obscure poverty to imperial recognition, the Emperor inquired what favor he could do for the composer; whereupon Bruckner asked earnestly, "Won't you please make Mr. Hanslick stop writing about me?"

France has recently been the scene of much controversy, because of the advanced harmonies and modernistic style of Debussy, Satie, and their school. The conservatives speak of these harmonies as "cerebral music," and Gounod once called Franck the apotheosis of prosiness; while the radicals rate their predecessors as dull. The modernists exalt taste, which means to them a certain delicacy of effect. They attack no less a master than Beethoven for lack of it; while they seem totally at odds with the robust enthusiasm of Schumann. Vincent D'Indy once went so far as to say that no German's opinion about music was worth while—a statement manifestly absurd.

The French situation shows most excellently the limitations of composers as critics. No one will dispute the value of the modern French music, or the beauty of many of its better examples. Of the charm of *Clair de Lune*, or the *Afternoon of a Faun*, or Satie's *Sonneries de la Rose-Croix*, should not obscure the greatness of Schumann's *Fantasiestücke*, or the *Etudes Symphoniques* for example. If we agree with the saying "Many men, many minds," then the critic should certainly strive to see the good in all schools, and not let personal tastes mislead him into a limited view; while the composer, too often dwelling in a glass house by no means immune from attack, should cease throwing verbal stones at his fellows, and adopt the principle of "Live and let live."

Counting

By T. L. Rickaby

THE general impression that counting is a bore, an additional burden and an unnecessary evil, might be removed if pupils understood just what counting was intended to do, and how much correct and artistic playing depended on it. Each measure has so many units of measurement. Correct counting makes these units the same length, whether one note, a three or four notes go to each count. Time must be marked off by mechanical means, as with a metronome, or by some one standing by the pupil as he practices. Few pupils have metronomes—still fewer can play by them—and not many are fortunate enough to have some one mark time for them, hence the necessity for learning to count for themselves. The teacher must count for and with the pupil until the habit is formed, and (and this is the most important consideration) until the feeling for rhythm is established. Pupils often enough count to their playing. This serves no purpose whatever. The counting must flow along definitely, regularly, and inexorably, like the swinging pendulum, and the notes must be made to fit the counts. Audible counting is the chief, if not the only means of attaining accuracy so far as length of notes and measures is concerned, and of making the music intelligible rhythmically.

One successful teacher adopts the plan of giving pupils a certain amount of preparatory training in steady rhythmical counting, *before playing*, and again, tests them by having them count aloud to *his* playing.

Hands I Have Met

By Blanche Hammill

IN the course of many years of music-teaching, my attention has been much drawn to the study of hands. Some I've found repellent and others fascinating, and not always fascinating in the same way. Some I've pitied and some I've loved and one pair I recall inspired me with an uncanny fear. The owner of the latter pair was a young married woman and, as I watched them on the piano keys, I could imagine them with a steely clutch choking the breath of life from my being. There was nothing in her face to indicate a disposition to ever commit such a deed, but her hands seemed to me to have been made solely for strangling purposes.

Memory brings to mind a pretty pair of hands, very dear and kissable whose owner, strange to say, wanted to be a nun, and was only prevented by her parents' objection. Another pretty pair seemed made for caressing, and I used to view them with delight; they were very capable hands, too, belonging to a sensible, capable girl. She has lately married and I hope she knows there are other pleasant uses for her hands besides work and piano-playing.

One young man had no little finger on his left hand and so I had to finger over scales and studies, etc., and I think I found his infirmity more of a nuisance than he did, as he was used to it. I have tried to teach short, fat, grubby hands but generally found their owners were gourmands and of the earth, earthy. The hands that have been my pet aversion are the ones with long snaky fingers. The mother of such pupils invariably considered their hands just suited for the piano. But just as the long-legged girl is frequently awkward, so are such hands on the keyboard usually, and the long fingers seem to be in their own way. I find myself drawn to the hands that show they have toiled. The owners always are ashamed of them, though I never could see why they should be. We should appreciate the value of the Marthas in this world.

Restless Hands

One little boy, blind in one eye, has the most restless hands; when through his old lesson and while I am selecting a new, these busy hands are kiting through some favorite piece he has memorized.

But the hands that clutch at my heart and bring a tightness to my throat are those of a bright little girl whose baby hands grasped a hot stove the first day she walked alone. She was so quick to learn yet I gave her up in a few lessons, for her crippled hands will never play. So scarred and drawn, in spite of all that surgeons could do by skin-grafting. I hope that henceforth Life may be kind to her and when she grows to attractive womanhood and marries, as she doubtless will, that her husband will love her the more for her little marred hands.

One young boy's hands used to give me the creeps, for they were hard and wrinkled, with the stiffest fingers, combined with the owner's cold, fishy-blue eyes and weak chin—well, I have enjoyed other lesson hours more.

Two auburn-haired sisters who once studied under my direction were of nervous temperament, and, during their lessons, the perspiration would drip from their fingertips and the keys would have to be frequently wiped. That alone, however, would not cause me to call them nervous, as I have a pupil now whose hands are the same and she is not at all nervous. But these sisters seemed to be in such a state of excitement that I would find it communicating itself to me, in spite of my efforts to calm them and keep myself so.

Many mothers have handed their children over to me with the statement that they were nervous and I have not found them so at all. The hands that have ordered my movements each day of life are black and exceedingly slim and move around their old white face unceasingly with many a ticktock. How distractingly they scoot around when my day is full of duties and how they crawl around when I am ill and my tasks must wait till another day. We seldom realize the important part those little black hands play in our life, ordering our time of rising and each duty throughout the day only to retire at night at their bidding. But the strongest hands are those of Fate, which, though invisible, completely control our destinies; kindly hands they are to some and bitterly cruel to others, but there is no escaping them for any of us.

A Year in the Fundamentals of Musical Composition

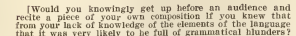
How to Use Inversions, and What Part Writing Means

By the Distinguished Composer-Theorist
PROFESSOR FREDERICK CORDER
of the Royal Academy of Music, London, England

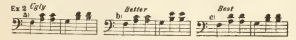
SECOND MONTH

[Would you knowingly get up before an audience and recite a piece of your own composition if you knew that from your lack of knowledge of the elements of the language that it was very likely to be full of grammatical blunders? Would you send a book, a story or an essay to a publisher with ridiculous errors in spelling and grammar? Surely not. Then you would want your musical compositions also to be rightly spelled and grammatical. Professor Corder is a great musical grammarian. By reading his excellent articles you can learn how to write music more grammatically. We do not pretend that these articles are all-comprehensive; but we do believe that, with the use of collateral books at home, much can be accomplished by diligence and persistence. The technic of any art depends largely upon drill, and then more drill. ETUDE readers who are following Professor Corder's very lucid and interesting articles upon this subject, of such wide and practical appeal to musicians, should remember that they are worthless unless the suggestions for drill are carried out. Therefore we urge that our readers go over the articles several times and then follow up the work by self-help courses at home through the use of practical books on Harmony and Theory. The publisher will be glad to advise readers upon special books for their needs. Address your letter Corder Composition Series, THE ETUDE, Philadelphia, Pa.]

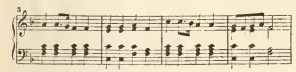
I HAVE pointed out that the three chords of a key are insufficient for our needs when harmonizing, and that it is unsatisfactory to have the bass limited to three notes while the melody uses all notes freely. This want is relieved by the employment of inversions, that is, chords placed so that their Third is at the bottom.



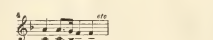
Play these and hear how nice they sound. Notice that those we have marked with an asterisk are slightly less pleasant and familiar than the other. This you might reasonably expect, because common chords are so entirely satisfactory on these particular notes. Observe, though that the sub-dominant (4) can have either a common chord or an inversion upon it. But this is fortunate, for when we need to use bass notes 4 and 5 in succession one note can have a common chord and the other an inversion, thus avoiding ugly fifths.



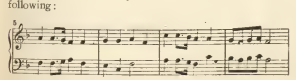
Pray observe that the accompaniments above given are what is called *broken harmony*, that is, with the all-important bass note played first and the middle notes played afterward in any order you like. We could even dispense with them altogether if we had a really good bass. To make a bass to a tune in such a way that it would be satisfactory without the chords being completed is a great step forward in musicianship, for it means that the bass notes must form almost as much of a tune as the treble. Take a simple example: the following accompaniment, though not objectionable, is rather meagre:



It would be much better if some of the chords were inverted. Try this and notice the improvement, which will be most marked when the interval between treble and bass becomes a sixth or a tenth (third). Then try making a bass (without filling up) which shall run in parallel sixths throughout; *e. g.:*



For two measures this would sound well, but then there is an ugly place. Next try tenths in the same way; this is also only good in places, the D's in the bass being unsatisfactory. Then observe carefully the following:

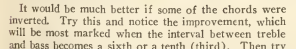


this, though only skeleton harmony, contains everything that the ear demands, and the only addition that could be made would be a middle C held or repeated throughout. The bass is as tuneful as the treble and the harmony indicated by it is quite satisfactory. It will be noticed that in the first version of this example there were short notes in the melody of which the harmony took no notice. You must have encountered this feature often enough in music; we shall investigate it later on.

But now, how does one proceed in order to make a really nice bass like the above? Why, one makes a rougher one first in one's mind, perhaps, just like example 1, and then realizing how dull these perpetual F's and C's are *from a melodic point of view*, one replaces them by other notes of the same chords which will run more smoothly. At first you think "I need a tonic chord in the first measure, and then a dominant chord" and so on, so down goes an F followed by a C and this by another F. Learn to regard these bass notes not as so many separate props to the tune, but as trying to be a tune themselves. This way of regarding notes in a horizontal aspect instead of merely a vertical one comes always as a new and strange concept to pianoforte players, but singers or violinists ought to take to it readily enough.

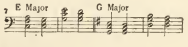
Writing music from this point of view is called part-writing, or counterpoint, and is essential when we have voices or more than one instrument to deal with. At first it is sufficient to know that, save at the cadences, the bass should always, for preference, make sometimes thirds and sometimes sixths with the treble. When once you can get your ear to hear the treble and bass as two melodies sounding together there will be little left to learn.

I wonder whether it will occur to you that in speaking of inversions I have only mentioned using the third of a chord as the bass note, whereas it is clear, that since there are three notes to a common chord, there must be two inversions, the other having what was the fifth as a bass. Let us now examine this second inversion, which is a far less useful chord than the others, but first I must remind you of a common feature in pianoforte music which is likely to cause confusion in your mind. When we write accompaniments like these for the left hand



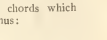
there is no question of inversions. The bass of the whole bar is the first note only, and the rest are middle notes only. You will realize this easily enough if you play the same accompaniments with two hands instead of one, but in more elaborate arpeggio figures you are apt to ignore this important fact, the eye, as usual, contradicting the ear.

I will not write out a useless row of second inversions on all degrees of the scale, but confine myself to stating that, save on the tonic and the dominant



They sound so unsatisfactory as to be very seldom used. The second degree of the scale is, in fact, the only other note where this chord is ever found, and even here a first inversion would sound nicer.

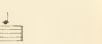
You will notice that when on the Tonic or Dominant the second inversion always seems to need a common chord on the same bass note to follow. It is strangely limited in its use: its bass cannot leap (except, of course, an octave, or to another position of the same chord) and can hardly be approached otherwise than by step. By far the most usual form in which it occurs is as the first of the three chords which form a full close, or perfect cadence, thus:



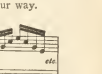
You will probably remember this useful trio of chords by *Three Blind Mice!* and I cannot too earnestly advise you to play it again and again in every key, major and minor. You can vary it by changing the treble to

and this will impress upon you still more the slight ugliness of the first treble and bass notes and how the former seems relieved by moving to the leading note B and back again.

The first chord is not generally reckoned as an actual part of the cadence (although we have considered it so here) because *all* melodies do not end with notes against which it would fit. A rising cadence, for instance, like



would not admit of it, and there are others. So it is usual to consider just the last two chords as the cadence and the very usual series of chords which immediately precede them as "cadential," or "chords leading up to the cadence." And by degrees you will, I hope, learn a very useful sequence of chords, as many as seven in number, which thus help us on our way.



Play these with the right part both as at *a*, and at *b*, or in any other way you can think of, and in all keys, major and minor, until they become thoroughly familiar.

The most important thing to notice about this cadential second inversion (I wish we could find a less clumsy name for it) is that it *must* come on a strong beat of the measure—on the first in 2 time, on the first or second in 3 time, and on the first or third in 4 time. Indeed, it is one of our chief guides for knowing how to determine the bar-lines in a piece of music. Where

this chord comes must be the strongest accent, save the last; so, with these two you can always determine the time of a piece, and, by working backward, find what part of the measure it begins on. Curiously enough this cannot be known otherwise, for the first strong accent is just as likely to be the third of four as it is to be the first. The close observer may be surprised to find how careless and vague composers, even the greatest, have always been over this matter of barring. Modern musicians go to the other extreme of being pedantically careful. I shouldn't worry if I were you; there are many far more important points to attend to just now. Two measures of 2 time are precisely the same thing as one measure of 4 time, so when you are in any doubt halve your measures and you cannot fail to be right.

The Psychological Bridge Between Light and Music

By Mary Hallock Greenwalt

THE city banker's son was described in the movies as "a high stepper, whose neckties made a noise like a bread riot." The Frenchman calls a baked potato: a potato in its dressing gown *"pomme de terre à la robe de chambre."* We say "good" morning, "loud" clothes, "swearing" colors and are understood. A human being may suggest a sheep, while another suggests a cat, or even an elephant or a seal. Evidently something may link vastly dissimilar things: "A heavy disposition is like lead."

What is this something? It may be quality, quantity, extension, weight, space, time. The learned name for it is a category, and the categories are those things which philosophy holds underlie all mind action, without which we can think of nothing. It is through these things—which constitute that indefinable background of the brain—that we may fancifully link color and music together. In their physical selves these two kinds of vibrations are so different that one can penetrate a wall or partition, while the other cannot.

Moreover to use units of color as one uses units of tone is inadmissible for the reason that it takes time to see a color, whereas sound is heard instantaneously. In other words "light sensations do not reach their full value immediately on application of the stimulus to the eye, nor do they decay to zero immediately upon the cessation of the stimulus." This is proven by the fact that different colors rotating on a disc are seen by the eye as one color, they all get mixed into one tint. The above does not, of course, refer to the time it takes sound to travel long distances.

Moreover no raising by continued multiplication the number of vibrations in a sound till they reach in number those of color, will do away with the fact that the ratios or proportions of the visible spectrum do not reach the octave. The thing which links color to a sound or sounds is in its nature the same as that which makes us think "pig" when we see a selfish person, or "peach" when we see a beautiful girl.

We get closer to a concrete affinity between these two beautiful kinds of sensation when we separate the dynamics of light: its brightness, its darkness, from the other attributes which can make up the use of light as a fine art and its coördination to music.

It takes no psychological laboratory to tell us that the changes of light—the dark of the night, the bright of the day have become inextricably woven into the experience of man from the time that he was only a bit of living protoplasm till now. Fear, gloom, foreboding, depression, mystery, are surely connected with the blackness of night whereas joyfulness, happiness, stimulation are part of the brightness of midday. These emotions may also be suggested by music, and the effect caused by one sort of vibration may, of course, be used at the same time to reënforce a similar effect created by the other kind of vibration. Or such effects may be contrasted or combined as the choice of the artist dictates or directs. To play with light and tint, *without forcing them out of the groove to which they cling,* this will be a new joy for the artist as it once was the Creator's.

"THE English in the days of Elizabeth had music at dinner, music at supper, music at weddings, music at funerals, music at night, music at dawn, music at work, music at play. He who felt not, in some degree, its soothing influence, was viewed as a morose, unmusical being, whose converse ought to be shunned, and regarded with suspicion and distrust."—CHAPPELL.

A Lesson from the Lumberjack

By T. McLeod

ANY lumberman can tell you what the "key log" is. When the logs are set adrift upon the river to float down stream to their destination, it happens often that they will "jam" and, other masses of logs coming down upon them, will pile up and stick between the banks.

In such case, the skilled lumberjack will leap from log to log until he finds the log that first caused the trouble—the "key log". A few jabs with his hook at the right spot, and—Presto! the jam is broken, and the logs placidly resume their journey down stream.

Now it is so in the practice of a new piece. When it fails to go smoothly after what seems adequate effort, just stop a moment and search carefully for the "key log". You will usually find that the "key log" is that scale passage on the first page—that long arpeggio at the top of the second page—that difficult-to-finger flight of three-membered chords just before the end.

The whole piece is being held up by this difficulty—the "key log" is responsible. Get to work with courage, and break the jam by a little energetic practice upon that one point. You will soon find the whole mass moving rapidly, and as smoothly as you could wish. Try it and see.

ALFRED RETHEL. Engraved by H. BERNARD.

Danse Macabre

So many inquiries have been received at the office of THE ETUDE lately regarding the famous *Dance of Death* or—as it is known through the Saint-Saëns version, *Danse Macabre*—that the following article may be of general interest to our readers:

There is no definite knowledge of the origin of this dance or of its name. Some have assumed that it came from the Arabian word Magbarah or "cemetery," while others attribute it to Chorea Machabaeorum, the *Dance of the Maccabees*, a mediaeval ecclesiastical drama representing the martyrdom of the seven brothers mentioned in the Apocryphal book of the Maccabees.

In France and Germany the gruesome subject was utilized by numerous artists in decorating walls of cloisters in the middle ages. It became the center of much poetic and musical interest. In the paintings of Holbein, Glauber and the drawings of Rethel and others, Death is shown as a fiddler summoning all classes, fools, wantons, workers, popes and emperors.

The interest in the *Dance of Death* was invariably revived after terrible wars and great plagues, when poets and artists seemed to begin to treat the subject anew. It is noteworthy, then, that the present revival of interest in the morbid conception and in the Saint Saëns *Danse Macabre* is merely repeating at this time what seemed inevitable in the dark ages.

Saint-Saëns has treated the subject in a jocund rather than a grim manner, and one does not mind the clatter of the xylophone suggesting bones or the cry of the cock at dawn.

"IF you wish to understand that new testament of which Beethoven was the John and Wagner the Paul, you must go back to the old testament and study Bach and the prophets."—W. J. HENDERSON.

Pertinent Paragraphs for Pianists

By Stanley F. Widener

LISTEN frequently to good orchestras, choirs and choruses; join one or more if possible.

Always have a good pronouncing dictionary of musical terms handy, and never pass by a word which you cannot accurately pronounce and define.

Go to as many good concerts as possible. A recital by a good pianist, vocalist or violinist is as beneficial as two or three lessons, provided you listen with a receptive mind. Should the opportunity offer play over the pieces beforehand; your enjoyment will be much greater.

Subscribe to one or more of the leading music journals. The real worth of the music contained in them, to say nothing of the fine articles by eminent musicians representing all departments, is far in excess of the subscription rate.

Remember, it is not the musician who excels in technic alone, but rather he who can charm by his artistic interpretation, who can hold his hearers. Music is something to be felt as well as heard. Yet those who give their *heart and soul* in their interpretation are very few, indeed.

Constantly study music history, and you will feel an added stimulus in your interpretation of the masters of composition.

Keep buoyant in spirit. Look the old world in the face, and give it a smile, and see if it has not a ready response for you.

"To thine own self be true," wrote the immortal bard, "and it must follow as the night the day, thou can'st not then be false to any man," and in this proclamation he solved the main problem of our lives.

A definite system is essential to success. Find the method that suits you and *stick to it.*

Much valuable time is lost in changing teachers. Find one in whom you have the utmost confidence, and stick to him.

The most important quality in teacher, as well as pupil, is *"stick-to-it-ive-ness."* Resolve to stick to your "specialty" until it is mastered.

"A little learning is a dangerous thing;
Drink deep, or taste not the Pierian Spring."

The Major and the Minor Scale

By Joseph George Jacobson

To many students the relation of the *Major* scale to the *Minor* is very confusing, and in the major and minor keys even more incomprehensible. First, the difference between the terms "scale" and "key" should be made clear. A scale is a succession of the tones of one or several octaves in some prescribed order of intervals. The term "key" embraces all of the tones in one or several octaves in any other order than a numerical succession. To comprehend the minor keys requires some knowledge of harmony, but the relation of the Minor scale to the Major is more easily to be understood.

The difference between a *Major* scale and its relative *Minor* is only the pitch and the melodic structure. For example, let us examine the melodic structure of the scale of C *Major*. With the exception of the third and fourth (E and F) and the seventh and eighth (B and C) we have intervals of major seconds, the two exceptions having minor seconds. Now take the sixth tone of the scale, which is A, and make it the first one of another scale. Build this new scale with the same tones of C major until we get to G, which was the fifth of our first scale. Instead of using a major second we use a minor second, which makes the tone G sharp. By placing the two scales together, as follows, we can clearly see the difference:

C major C–D–E–F–G A–B–C

A minor A–B–C–D–E–F–G sharp–A

That the Minor scale is started lower than the Major scale, shows that they differ in pitch; and since the Minor scale has minor seconds between the second and third and seventh and eighth tones and an augmented second between the sixth and seventh tones, it is obvious that they differ in melodic structure.

Remember that the Dominant chord is a *Major* chord in both the keys, but the Tonic chord is a Major chord in the Major key, and a Minor chord in the Minor key.

Remember, too, that the signature of the relative Minor scale *is always the same as that of the relative Major scale.*

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department.
Full name and address must accompany all inquiries.

Interesting Experience

THE Round Table has received the following letter, containing the practical experience of a successful teacher as to the advisability and practicability of the simultaneously learning of the treble and bass staffs. There has been a growing sentiment for years in favor of their both being introduced at the beginning or the recognition that the two are merely one great staff with the middle line left out in order not to confuse the eye. All teachers know, and most pupils also, that reading from the lowest bass line up leads through the treble without a break, except where the line for middle C should be. The *New Beginner's Book* makes provision for this improvement of the future by arranging so that either method may be employed. The pupil may begin with Section I (treble), or with Section II (bass), if preferred, or by combining both at the start. This is not the least noteworthy merit of the work. As the movement grows, THE ETUDE will be found ready to recognize it by being in the forefront of progress, as it always has been. The letter herewith follows:—

"The experience I had with my first pupil taught me a lesson by which each beginner I have had since has benefited. We both began the lessons seriously. An instruction book was used, and we followed directions exactly, taking the exercises progressively as they were printed. The treble staff, as usual, came first, and she learned the letter names of the lines and spaces, as well as the names of the keys very thoroughly. She could use her two hands together, and had mastered the simpler rhythms. There seemed to be nothing to prevent her becoming a fair performer in a reasonable length of time, and everybody was pleased—when we came 'up to' the bass staff. I explained that when the bass clef sign was on the line she must play in the bass below middle C, and that the first line here was G. 'But,' she said, in great surprise, mixed with indignation, 'I've learned that the lines are e-g-b-d-f.' I tried to make her understand, but she went away in a very sullen mood. I received word that she would 'take' no longer.

"My second pupil learned something about the bass staff at the very first lesson, and since that time I always turn to where the bass staff begins in any book we may happen to be using when commencing the lessons. Usually our pupils begin their course in music after they have been a year or more at school, where training has been confined to the treble staff. Why then begin with the treble again at the piano lessons?

"Little pupils have no more difficulty beginning with the bass and treble simultaneously than by the old method. Especially as their reading is done more by position than by thinking the names of the lines and spaces. Advanced players no more think the names of the letters of their music than they spell the words by letter when they read a newspaper. Pupils should be taught to *think* tunes from the beginning, and all that is foreign to tunes should be eliminated. Beginners seldom play wrong notes without knowing it. They take in the intervals, ascending or descending, and incidentally learn the names of the letters in a surprisingly short time. And still three-fourths of the present-day methods begin with the treble, and all sorts of ways have been invented for learning the letters.

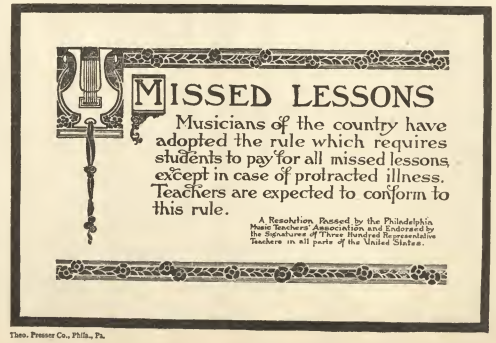
"Why pages of uninteresting exercises, of no technical or musical value, with instructions to name every note as played? This may be better than finger marks, which are always over the notes, even when covering only five keys, in which case the pupil plays the finger markings and ignores the notes.

"Elaborate apparatus has been invented and patented for learning musical notation. They say children like to do things and handle things; but music has but little to do with 'things,' but is tone and rhythm. Recently I bought two books by eminent instructors that were supposed to conform to advanced educational methods used in schools. But first came the treble staff and a number of lessons spent in learning letters before there was a word about ear training or rhythm. It all smells musty to me."

Missed Lessons

"Can you advise me on the business side of teaching, what to do in regard to missed lessons? I have a great deal of trouble and in the aggregate no small loss."—W. A. M.

This is a very troublesome matter and one in which so many teachers are helpless, as any attempt to collect on missed lessons only results in a loss of the pupil. The general misunderstanding in regard to right business principles in music teaching is very widespread. There is one simple principle that all patrons should be made to understand, namely, that it is the teacher's time that is being paid for, so many hours for so many dollars. The teacher is on hand to give the lesson, and if the pupil absents himself it is not the teacher's fault. The missed hour cannot be put to any other use, and the teacher is prevented from selling it or disposing of it in any other way. If the pupil contracts to pay for ten lessons and misses two he has really had twelve hours of the teacher's time, which is unfair. The pupil also loses, especially if only one lesson a week is being taken, for with two weeks elapsing between lessons his faults increase so greatly for lack of the teacher's attention that there is a good deal of time unnecessarily wasted in straightening things out. All this should be explained to patrons, and an effort made to make them understand the fair business side of things. Many are so ignorant that they seem unable to realize this. The Philadelphia Music Teachers' Association passed the following resolution, which has had widespread recognition, and resulted in thousands upon thousands of the cards or slips being distributed. These cards are already printed and may be procured at slight cost from your publisher.



Being One's Own Master

"I am fourteen years old and trying hard to learn by myself, as it is impossible where I live to have a teacher. I can hardly bring myself to play anything except music that sounds melodious to me. Should I abandon this plan and study something of every kind of music?"—S. T.

You are brave to try and make the best of conditions. You should read THE ETUDE constantly and try and develop your mind and broaden it musically. Study the Round Table and all articles through the magazine devoted to piano teaching matters. Look over your magazines for the past year and you will find many pieces recommended in the Round Table for various grades. Select from these, for they will be of benefit to you. If you have neglected preliminaries, get a copy of *The New Beginner's Book* and study carefully all principles, even though too easy for you. Get Gibbon's *Catechism of Music* and study the easy portions, adding more as you grow older. Take up the *Standard Graded Course* and use as a standard of progress. Secure *Mastering the Scales and Arpeggios* and study with great care, remembering that the work in it should last you for years. Only a little of it at a time practiced a great deal, the arpeggio sections being begun before the scales have been passed through. You will find in the advertising columns of THE ETUDE also, lists of graded music which are good. Gradually cultivate yourself musically and become more than superficial. Providence may put you in the way of a teacher at any moment. Study as carefully and closely as possible until then.

Appoggiatura

"Please tell me in THE ETUDE how to know if a grace note (appoggiatura) is to be played with the treble note or the bass?"—C. C.

You will be perfectly safe if you follow the traditional teaching regarding this disputed point, which is that, in the majority of instances, the appoggiatura or acciaccatura be struck exactly with the bass note. This, however, is inaccurate, as there are often grace notes on the unaccented portions of a beat, and no bass note to play them with. The simplest interpretation of traditional rendering to cover all cases would doubtless be to say that all grace notes should be played exactly as they would be if they were written as large notes. The disagreement as to grace notes has been largely as to whether they should take their time from the preceding count or from the count following. Traditionally they take it from the note that follows, and you will conform with the majority opinion by playing in this manner. The question seems to be so involved that large books have been written upon it. In my own opinion it should be very simple, and I have given, briefly, from time to time my reasons for disagreeing with traditional practice. I believe that in from one to two hundred years the whole musical world will be in accord on this subject, that being about the length of time required for a fixed idea to become dislodged from the human brain. Your statement as to playing the grace note with the treble note is inaccurate, which could not be, or they would both come at once.

"Canned Music"

"When we recently purchased a talking machine, people said we would lose interest in our own music, as we would prefer to 'run a piece' through on the machine rather than to practice. It has had just the opposite effect with me. Why is it that people are affected in such contrary ways?"—M. S.

In answer to this I would refer you to that familiar classic poem from Mother Goose in regard to the experience of Jack Spratt and his wife with the platter. Human nature is almost as various as humankind itself. This is the cause of most of our troubles, people's disagreements. It is the tendency of every individual to think he or she is right, and everybody else wrong. In *Pickwick Papers*, when the sadly intoxicated Stiggins stumbled up stairs into the meeting of the United Ebenezer Temperance Association, he rose and declared with unction, "the meeting is drunk," much to the scandal of the pious ladies present. This was a shrewd observation of human nature on the part of Dickens. People who have no innate desire to learn to play or sing will find sufficient satisfaction with self-playing instruments, to say nothing of the vast number who care absolutely nothing for music. The opposite effect is produced on people of the class which you represent. Untold good in musical progress has been accomplished by the talking machine. It has been a great incentive to thousands to try and do something with their music. A man of my acquaintance would have nothing but the worst trash for his talking machine. One good record (*The Evening Star* by Wagner) happened to stray into his awful collection. Several weeks elapsed before he would put it on a second time, but gradually he began to like it, then to like it best, then he bought more that were good. Eventually his taste was for the best, and now he insists on all three of his children busily studying the piano. So the sound producing machine does help the piano teacher.

Too Much Practice

"I have a young man student of eighteen who is very fond of music. He is playing Duvernoy, Heller's Op. 47 and Kuhlau *Sonatinas* simultaneously. He practices from six to seven hours a day, although I have requested him to cut it down by a half. He insists, however, on his own way. Am I right?"—O. M.

As a general principle you are right. Most pupils are injured who attempt so many hours of practice, as the mind cannot sustain the interest so long. Meanwhile he seems to be an enthusiast, and—I should infer—wishes to enter the profession, although you do not say so. If he is physically strong this enthusiasm may carry him over many of the objections to such long continued work. How closely does he give his attention during this time, is he over-fatigued, and what is his rate of progress? are questions you should look into. If unusually gifted, he should advance very rapidly. If not progressing with exceptional speed, he will doubtless make as much progress with less practice, indeed perhaps more. No one learns much when not in physical condition, and the last two hours might tend to over-fatigue and stiffen the hands generally, and in the long run react disastrously. If he wishes to enter the profession, and desires to work so many hours a day, you should urge him to study harmony and other allied theoretical studies, history, musical form, etc., and devote two hours of his time to these. His general musical education must be taken care of, or he will become what is known as "only a superficial player." He may be an exception to all rules. If so, he will need watching none the less.

"The Scale Bee"

By Margery D. Heminway

THE "Scale Bee" was conducted like an old-fashioned spelling match, and was held in connection with an afternoon recital.

In preparation for it, the pupils practiced the twenty-four scales faithfully for several weeks. All pupils were "tried out" by the teacher the week before the scale bee was to take place. The two pupils, who stood the highest at this test, were selected as leaders. Sides were chosen by the leaders.

Whenever a pupil failed to play the scale called for, she was obliged to leave the line and take her seat. The one who stood up the longest received a prize. It was required that the scales be played evenly with correct notes and fingering.

New Rules for Fingering the Major Scales

By T. L. Rickaby

1. SHARP SCALES.
   - A. With the right hand the fourth finger should be used just previous to the tonic (keynote), except F sharp and C sharp scales.
   - B. With the left hand, the fourth finger should be immediately used after the tonic except B, F sharp and C sharp scales.
2. FLAT SCALES.
   - A. With the right hand the fourth finger will appear on B flat in each scale.
   - B. With the left hand all flat scales commence with the third finger except scale of F, which starts with the fifth finger. G flat and C flat commencing with the fourth finger. The fourth finger is used immediately after the third, second and first fingers have been used once.

WE SHOULD WATCH THE FOURTH FINGER IN PARTICULAR.

WHY? BECAUSE IT APPEARS ONLY ONCE IN AN OCTAVE.

A Word to Speeding Pianists

[Mr. Sternberg's letter refers to the recent conference in THE ETUDE *for December, January, February and March, in which Messrs. Bauer, Ganz, Gabrilowitsch, Grainger, Hutcheson, Hofmann, Jonás, Lambert and Stojowski participated.]*

Philadelphia, Pa., January 31, 1919.

Editor of THE ETUDE,
Philadelphia, Pa.

Dear Sir:—May an uninvited guest take the liberty to say that in your symposium "Has the Art of the Pianoforte Reached Its Zenith, or Is It Capable of Further Development?" there have occurred some expressions which I should have preferred to be altogether wrong, to being what is so difficult to set aright, namely: half-truths. Such half-truths will at times escape the pen when it is wielded by overzealousness in a good cause, but they may mislead the students and teachers among your readers, and I therefore—far from finding fault with any one of the contributors to the symposium—wish to prevent some of the expressions from being taken for more than the fine artists who used them probably meant to convey.

It may be true—though I'm not at all certain of it—that the hand cannot play faster than the ear can hear, but "hearing" by the ear is an entirely involuntary *physical function* evoked by any kind of sound or noise. "Listening," however, is a *mental act* prompted by a will to convey that which the ear merely "heard" to the brain to be there classified and understood. And this mental act is by no means as unlimited in speed as is the mere "hearing;" it is, as a matter of fact, *very limited;* so limited, that the speed with which some public pianists rush through good compositions makes it impossible for the musical mind to follow. Their playing goes only into the ear and—out again, without leaving an impression on the mind.

Whether we think of Bach, Beethoven or Chopin, we find in their florid passages a great many refined melodic and harmonic nuances which an undue speed totally obliterates to the auditor, however exactly the player may have produced the notes. It is altogether a lamentable tendency of the present pianistic times to make a race track of the keyboard. The tendency is, however, not new; it crops up whenever the art of music lacks an overtowering genius. (When the cat's away, the mice will play.) Beethoven moderated the speed that was in vogue in his earlier days wherever he could. Wagner, too, banished great speed from the performances, not only of his own works, but also of the works of others. (I shall never forget his conducting of the "Ninth" in the year 1872).

It seems so utterly irrelevant to music whether the hand can or cannot play faster than the ear can "hear." Keyboard sport and music-making have absolutely nothing in common. Mr. Lambert speaks from a long experience and a highly successful career as a teacher and pianist and his view is—to my modest understanding of the matter—eminently right because it is artistic. Music is not merely to be "heard," it is to be "listened" to and we "listen" with the *mind*. And when listened to, music is meant to be *understood*, by those at least that are accustomed to listen to good music.

Hoping that you will pardon this instrusion of one whom the matter concerns directly and vitally, I am,

Sincerely yours,
C. VON STERNBERG.

An Important Chord and Its Use

By Dr. H. A. Clarke
Professor of Music at the University of Pennsylvania

THE second inversion (6/4 chord). The use of this inversion is often a source of bewilderment to the student, owing to the confusing directions, in the text-books as to how it should enter, and how it should be left. The best way to learn how to use it, is to examine the works of the composers of acknowledged standing, and follow their example. One of the rules says, the bass note of the second inversion must never be taken by a leap, but there are many examples in Beethoven, for example in the *Moonlight Sonata*, the eighth measure ends with the root position—of the chord of F♯ minor—and the next measure begins with the second inversion of chord of E. In the chorus, *The Heaven's Are Telling*, by Haydn, this leap occurs *nine* times. In the trio, *Lift Thine Eyes* in Mendelssohn's *Elijah* the second inversion of the tonic occurs twice in the first four measures, the first time it is preceded by the first inversion of the same chord, the second time, by the root position of the same chords, in the "songs without words." There are numberless examples of this forbidden leap.

As to what may follow a second inversion. It may be said, any chord that has the same bass note, or a bass note one degree above or below; also it may be found followed by the first inversion of the same chord.

Some authors forbid the second inversion of the dominant preceded by the tonic, root position and followed by the tonic—first inversion, or the reverse, an example may be found in the first measure of the *Sonata Pathetique* first movement.

These examples are better guides as to the way the second inversion may be used than any hard-and-fast rules. It is the prerogative of genius to discover new ways of using the material of music. One of the best illustrations of this fact may be found at the end of the overture to *Der Freischütz*. This is in C major, but just before the entry of the allegro in C minor Weber has introduced a *second* inversion of the chord of Db, followed by the dominant of C. The effect is wonderful. Weber's musical instinct guided him to this effect. He surely never found a rule permitting it.

Pulling Up the Weeds

By Nellie Suydam Cowley

FOR several years after receiving my teacher's certificate in music, I was a job printer, or did newspaper work. During this time I never had the opportunity for any real practice, and the last four years I hardly touched a piano. When, at last, I found myself in possession of an instrument, I could hardly play a third-grade piece without stumbling.

I began my practice by trying to study the pieces I had once played. This did not help me, because I did not have the patience to start in from the beginning and work them up again. I knew how they should go, and tried to make my clumsy fingers play them in the proper time. The results can be imagined. This discouraged me, and my nervousness only increased my blunders next time.

Finally I gave up studying anything I had ever played before, and began to practice the fourth-grade pieces in THE ETUDE. They were interesting, and, as they were new, I had the patience to work on them, and did not mind playing them slowly at first. I used the second and third-grade pieces for sight reading. I also put in a good deal of time on scales. Besides the usual ways of playing them, I practiced the scales, arpeggios and broken chords in octaves. I did this because I have always disliked octave playing, and it has helped to overcome my stumbling.

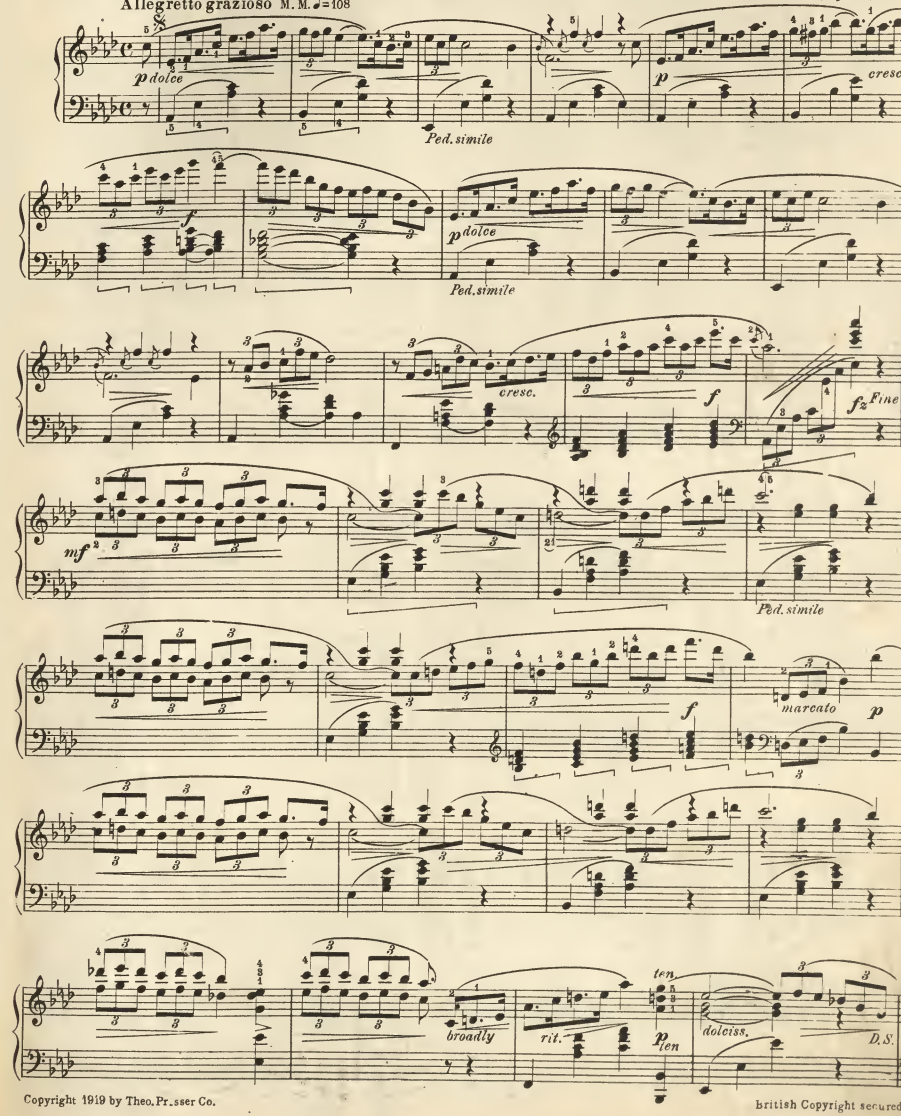
One cause of my stumbling, I learned, was that I held my hands almost rigid when I was nervous, or uncertain of a passage. I also discovered that, after I had thoroughly studied a piece, I made fewer mistakes if I fixed my mind on bringing out the air (telling the story, as it were) than if I gave my attention solely to striking the right notes.

An hour a day is all the time I have had to practice, but, after a year, I have acquired a fair command of my fingers, and believe that the person who has been forced to neglect her music for years may pull up the weeds, coax the old rosebushes into bloom, plant new ones, and again find herself in an enchanted garden of music.

TRAILING ARBUTUS

Graceful and melodious, a true *song without words* in the modern style. Grade 3½

FRANCESCO B. DE LEONE, Op. 30, No. 2

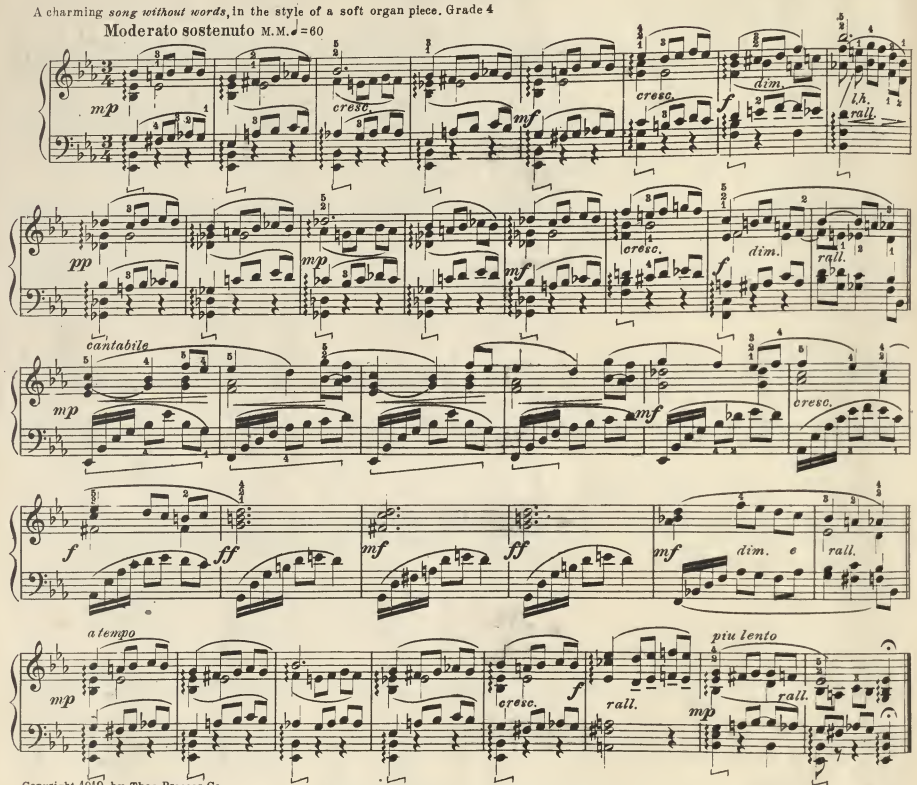


MEDITATION

GEO. NOYES ROCKWELL

A charming *song without words*, in the style of a soft organ piece. Grade 4

Moderato sostenuto M.M. ♩=60

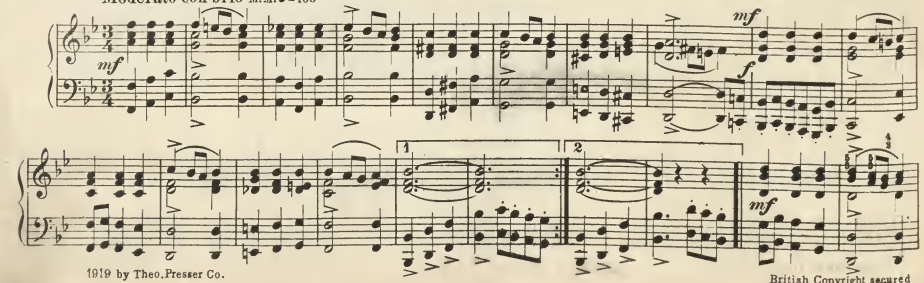


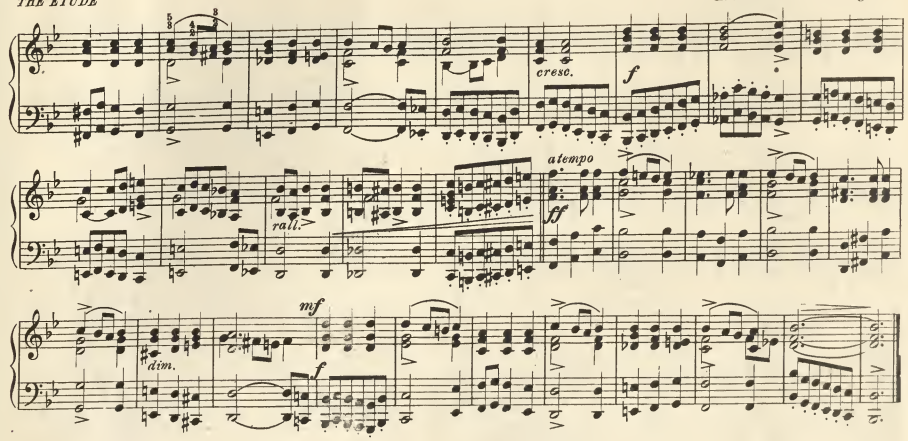
MENUET ROCOCO

GEO. NOYES ROCKWELL

A dignified and sonorous *menuet* in the olden style. Grade 4

Moderato con brio M.M. ♩=100



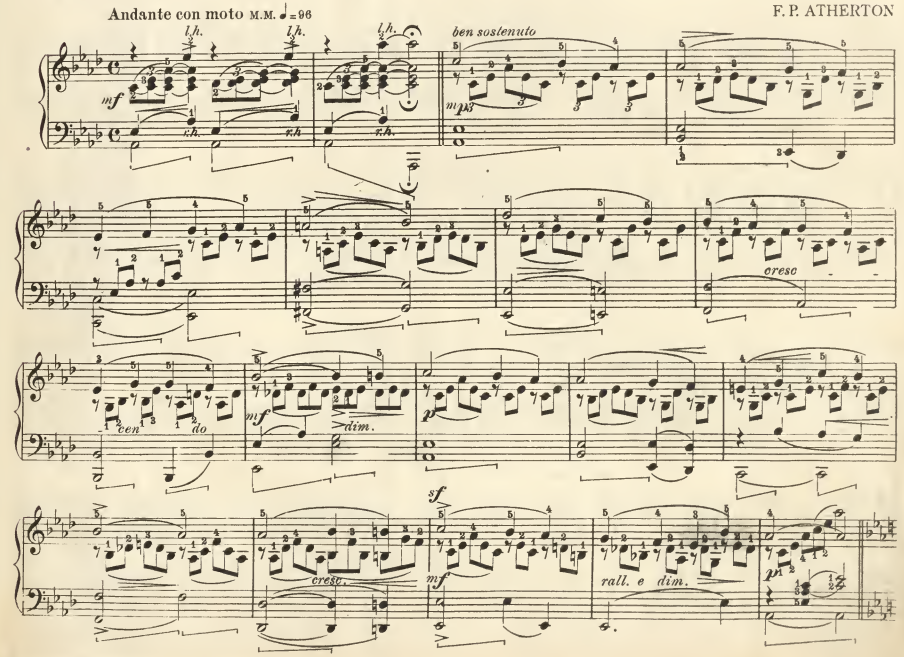


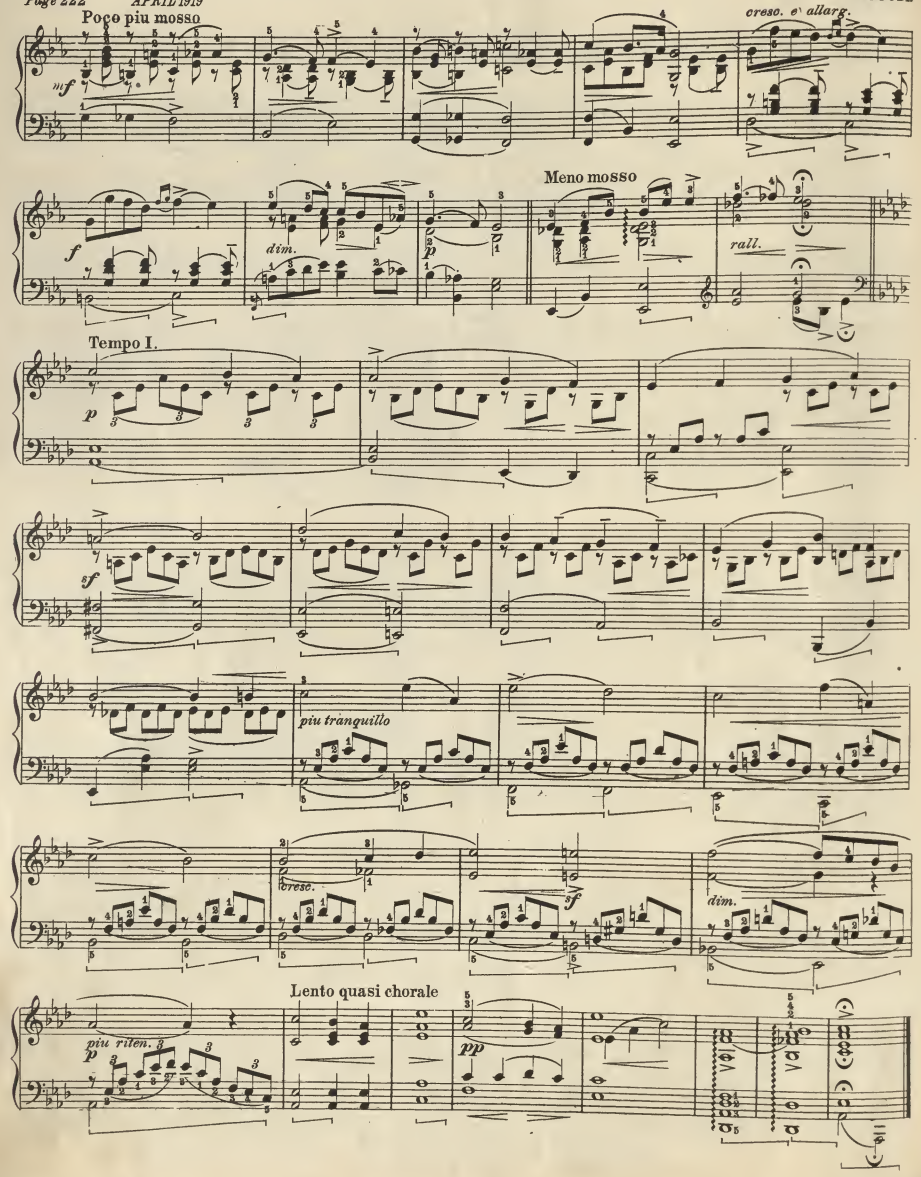
MELODY AT TWILIGHT

An expressive nocturne, organ-like in character. Also published as a trio for violin, 'cello and piano, and for violin and piano. Grade 4

Andante con moto M.M. ♩=96

F. P. ATHERTON





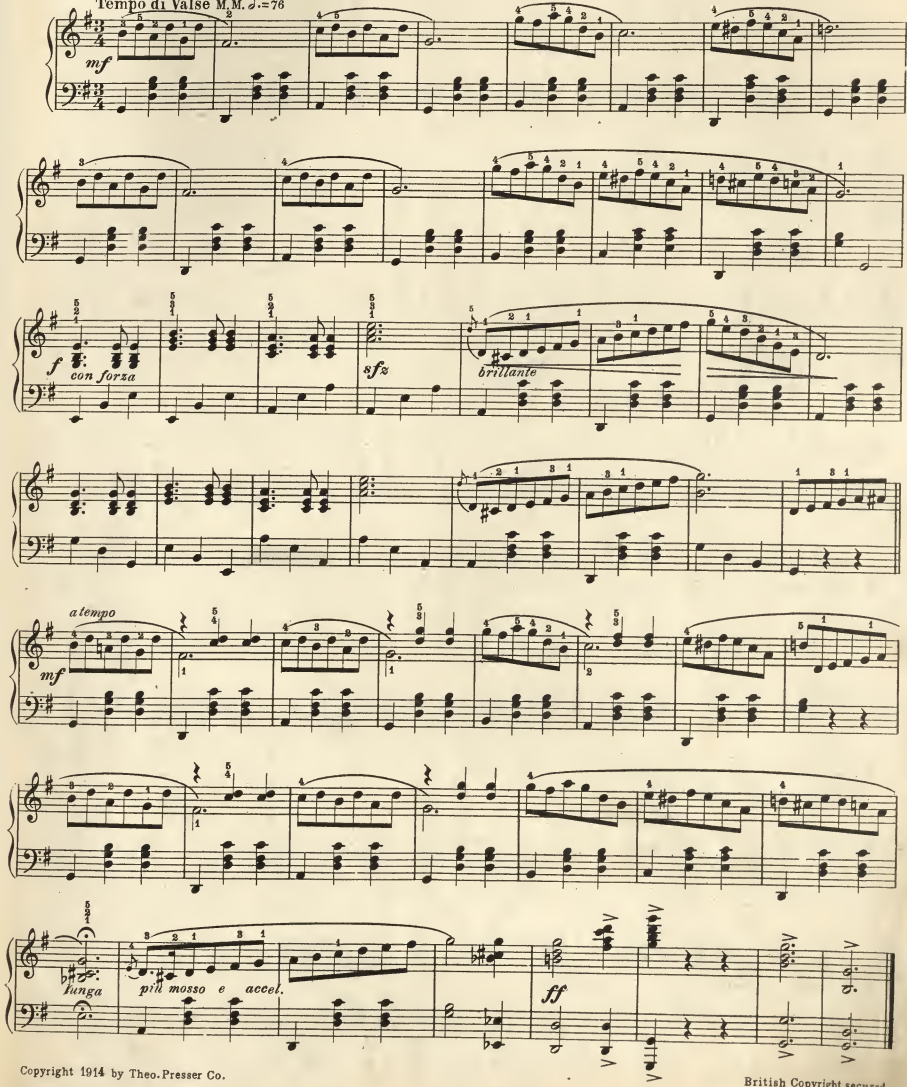
CHEERFULNESS

VALSE VIVE

DANIEL ROWE

A rapid waltz movement, alluring in rhythm, affording good finger practice. Grade III.

Tempo di Valse M.M. ♩.=76

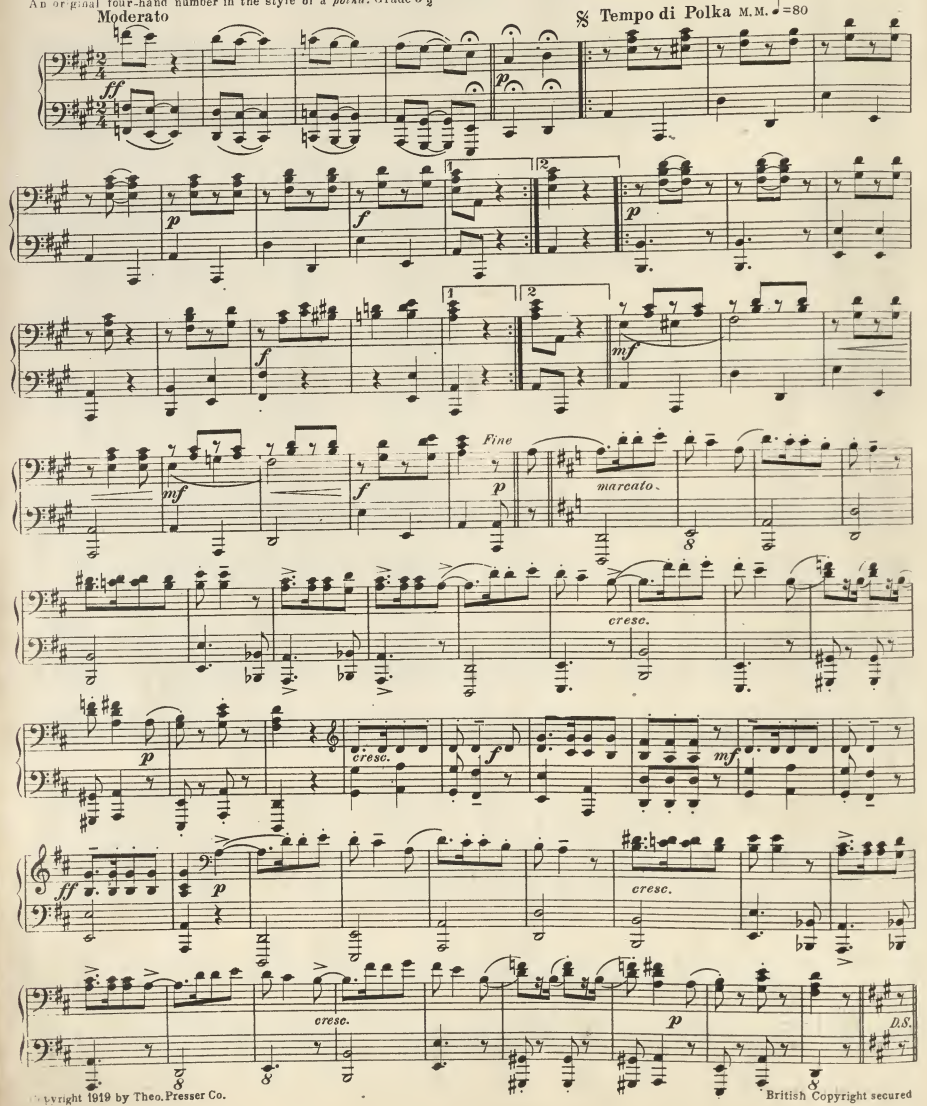


FROLICS

SECONDO

WILLIAM E. HAESCHE

An original four-hand number in the style of a *polka*. Grade 3½

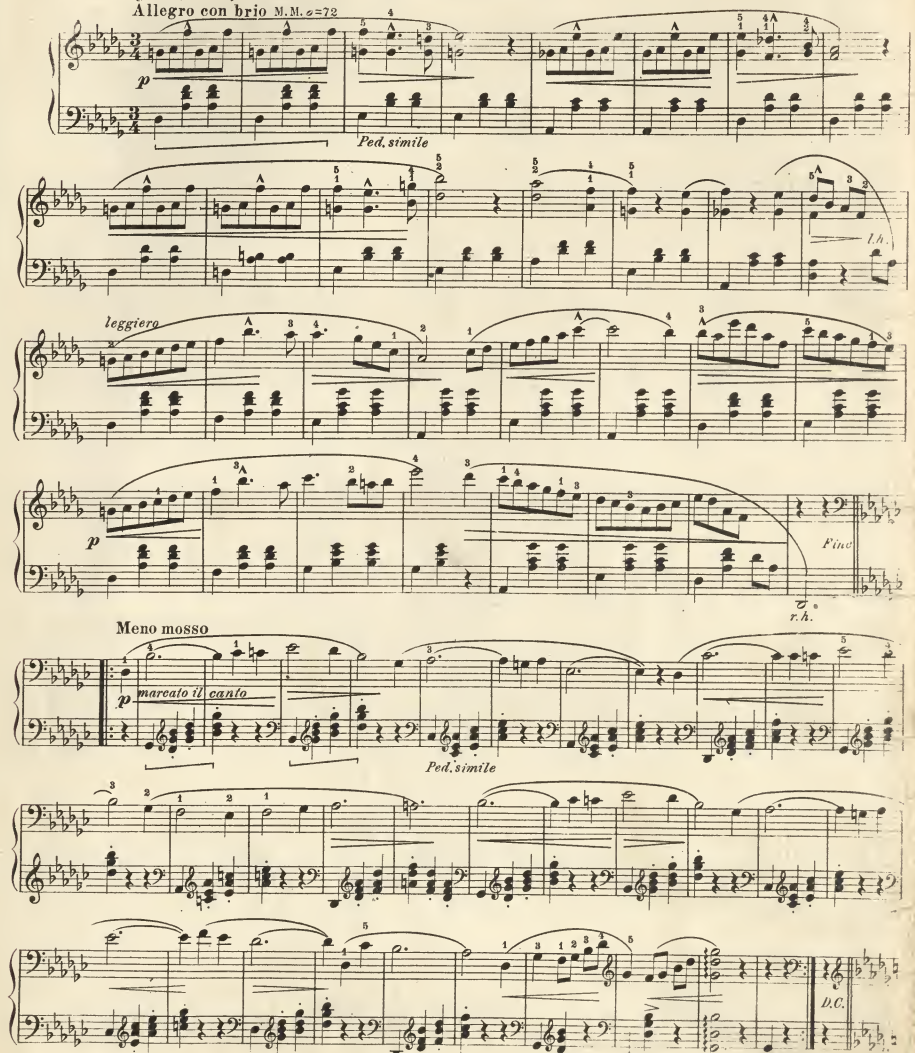


SYLVAN ECHOES

VALSE IMPROMPTU

I. W. RUSSELL

A lively running waltz, with a lyric middle section. Grade 4

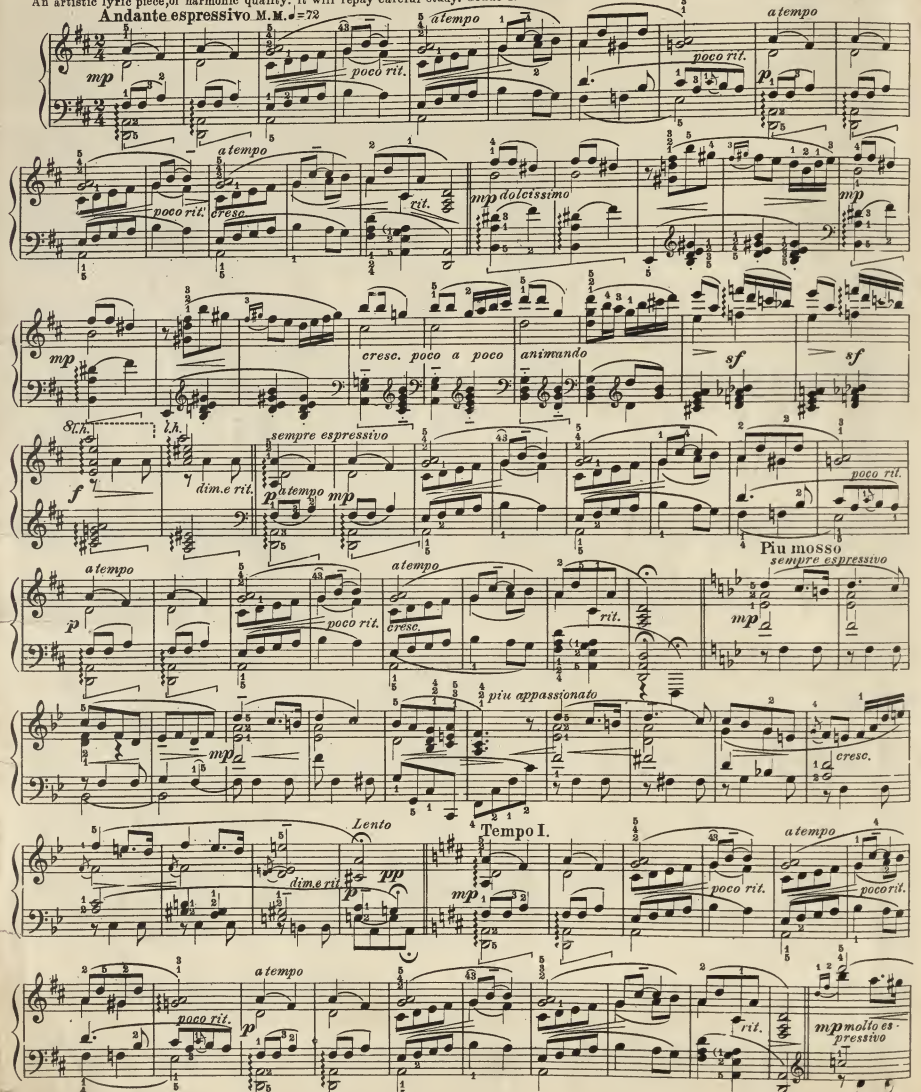


SINGING IN THE MOONLIGHT

An artistic lyric piece, of harmonic quality. It will repay careful study. Grade 4.

THEODORA DUTTON

Andante espressivo M.M. ♩=72

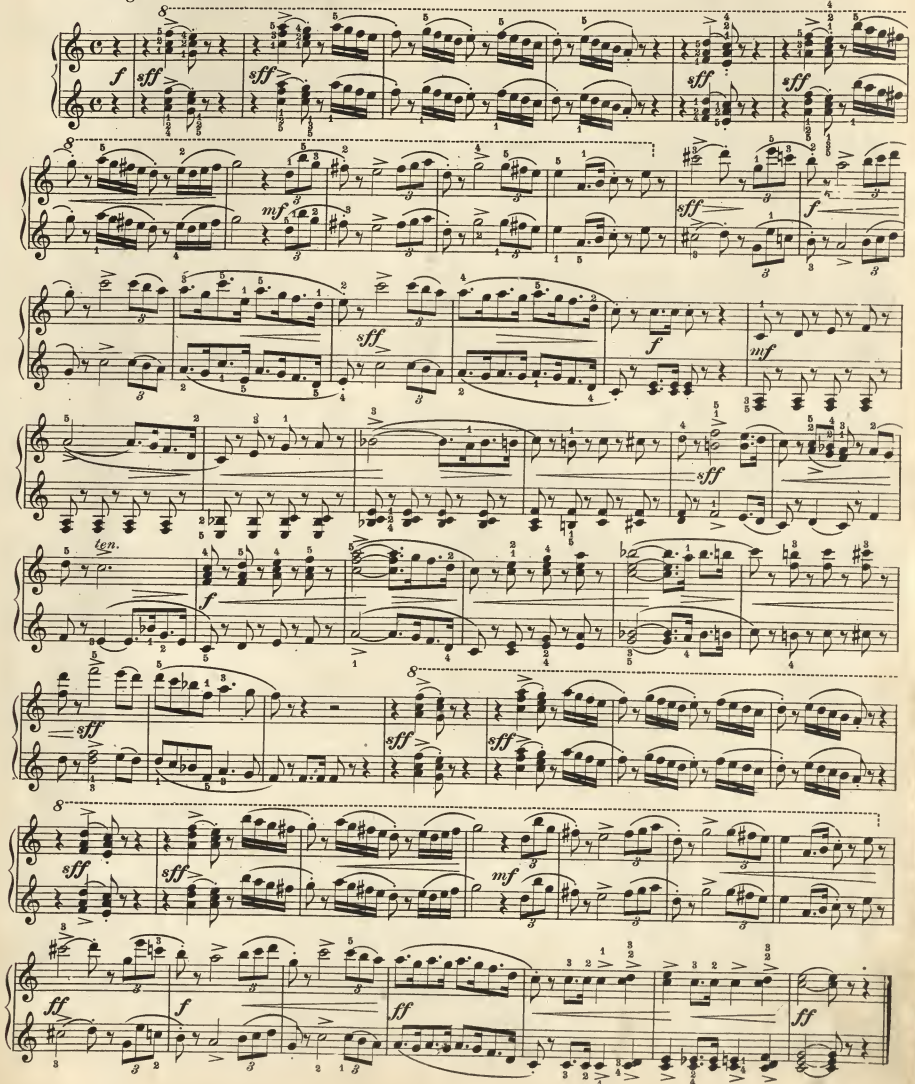


PARADE MARCH

PRIMO

JOSEF LOW

Allegro maestoso e marcato M.M. ♩=108



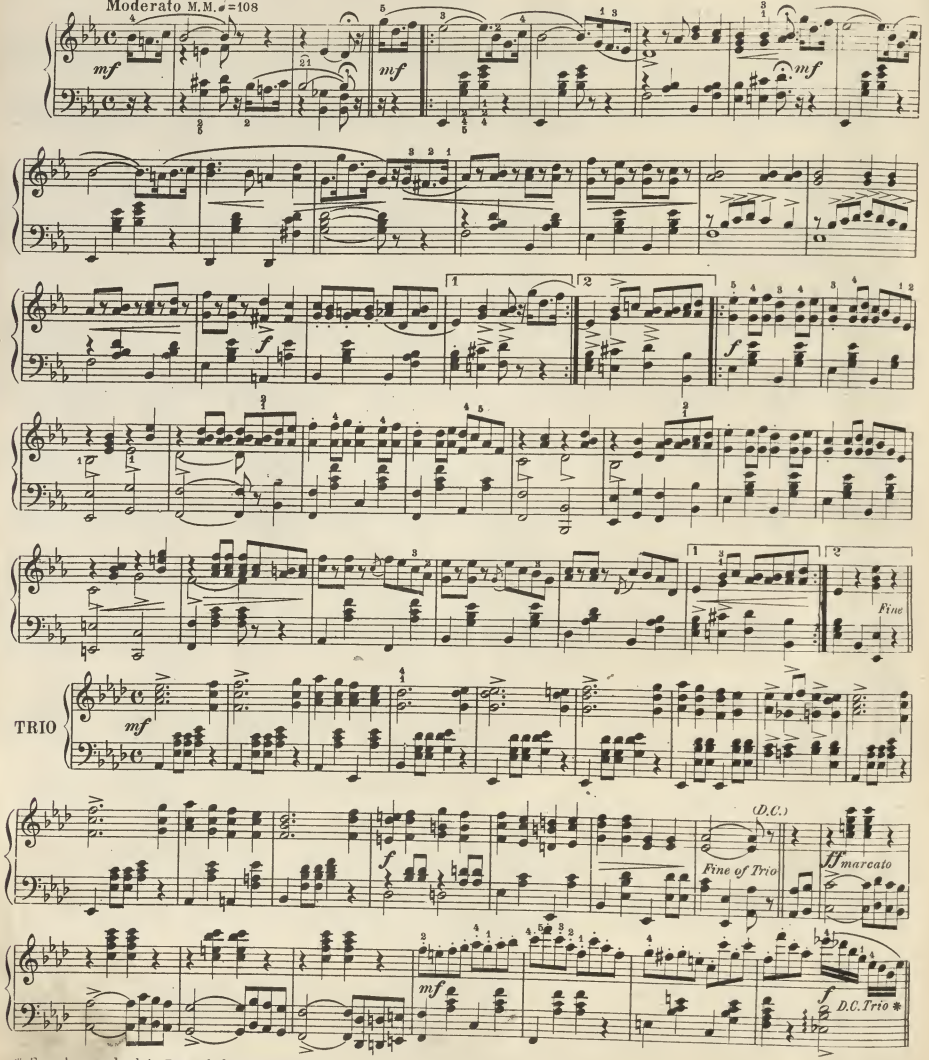
ORCHIDS

CAPRICE

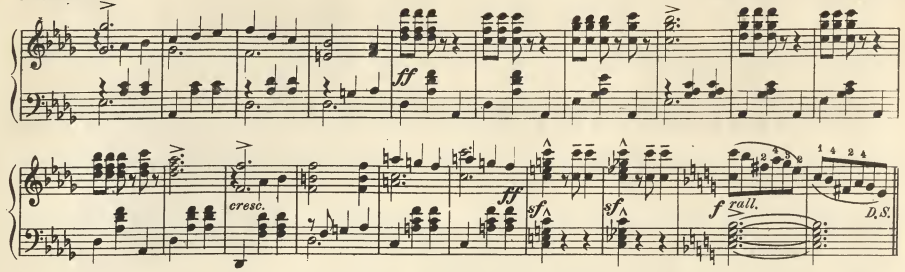
NORWOOD DALE

A graceful drawing-room piece in the style of a modern *gavotte*. Grade $3\frac{1}{2}$

Moderato M.M. ♩=108



* From here go back to *Trio* and play to *Fine* of *Trio*; then go to the beginning and play to *Fine*.

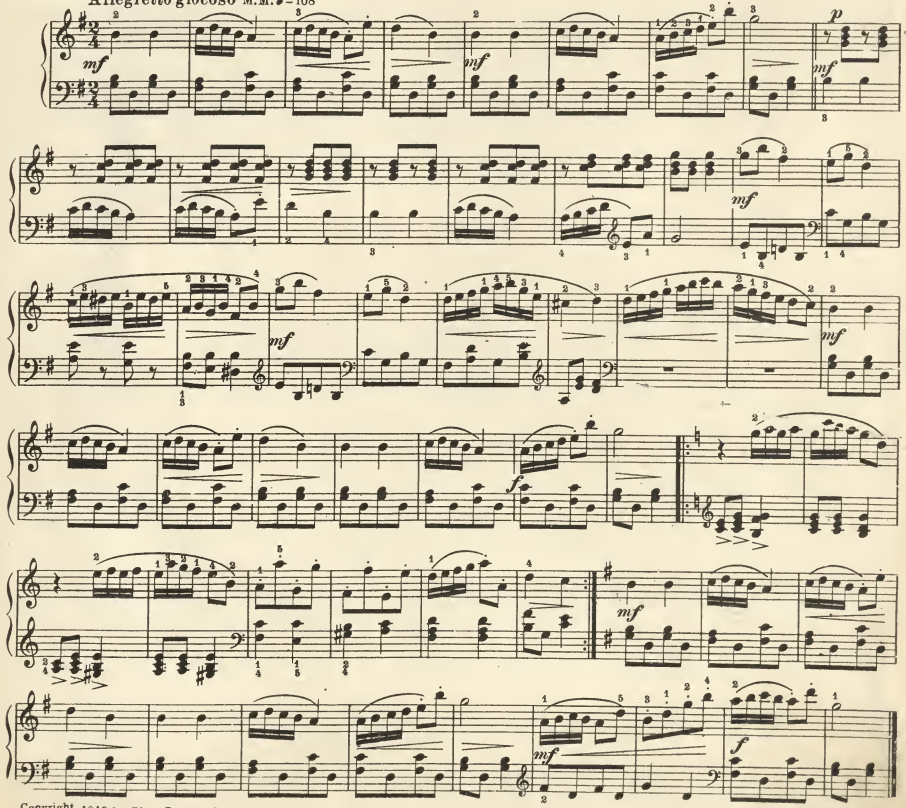


A GAY LITTLE DANCE

E. L. ASHFORD

An attractive teaching piece aptly named; also published for four hands. Grade $2\frac{1}{2}$

Allegretto giocoso M.M. ♩=108

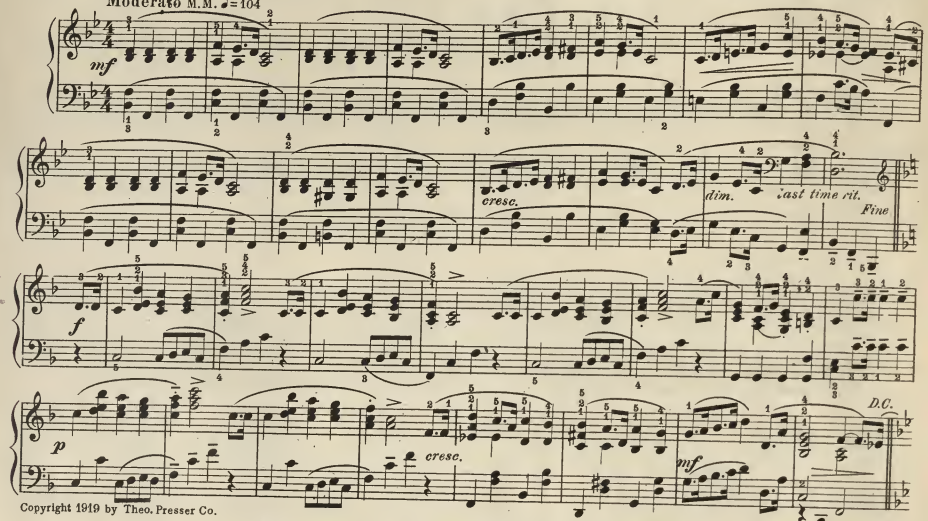


MARCH TO THE FEAST

A gay little parade march, full of go. Grade 2½

CHARLES H. DEMOREST

Moderato M.M. ♩=104

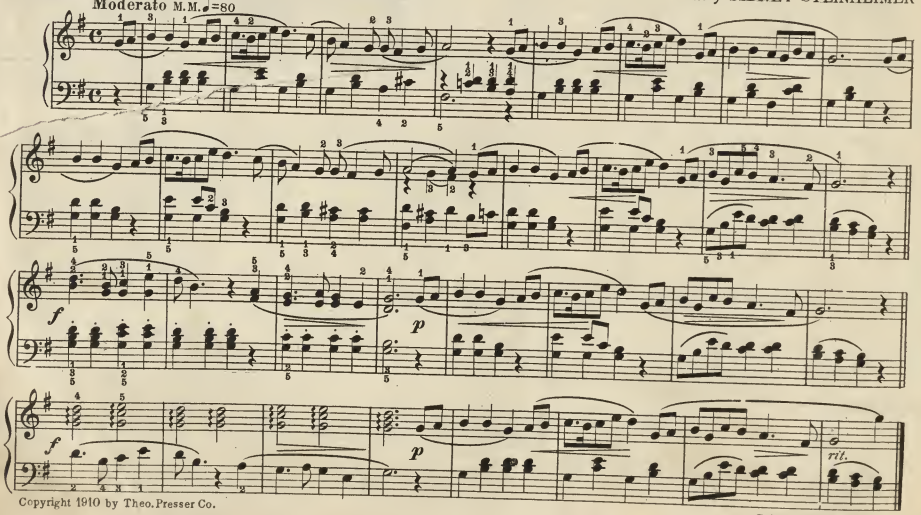


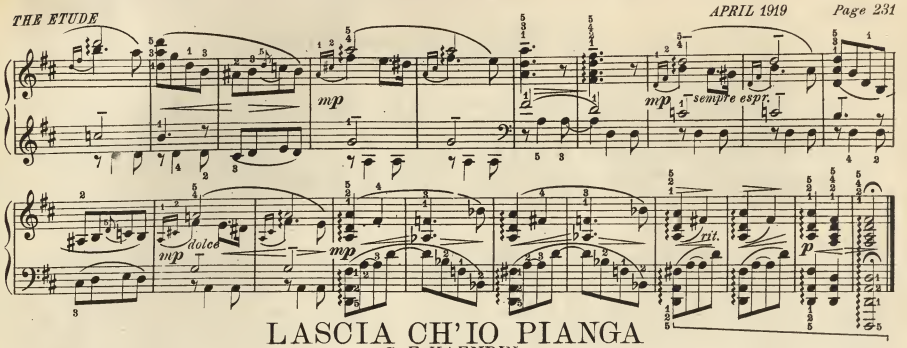
MY OLD KENTUCKY HOME

An effective easy arrangement of one of the old favorites. Grade 2

Arr. by SIDNEY STEINHEIMER

Moderato M.M. ♩=80





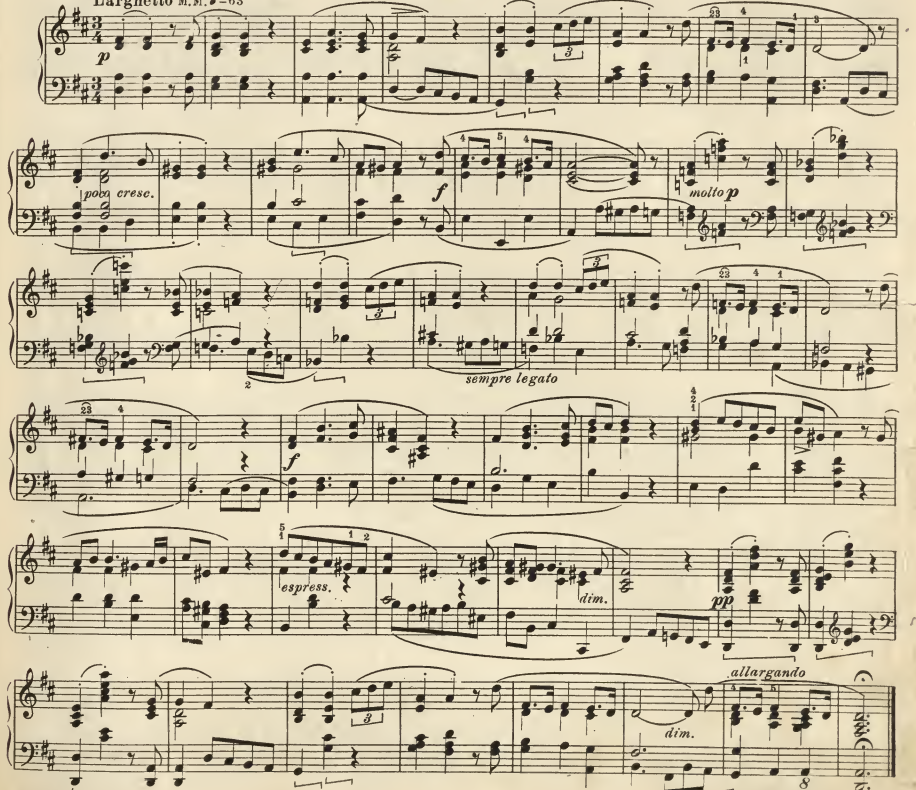
LASCIA CH'IO PIANGA

G. F. HAENDEL

Transcribed by M. MOSZKOWSKI

A master transcription of one of the immortal melodies from the classics, enhancing the beauty of the original. Grade 3½

Larghetto M.M. ♩=63



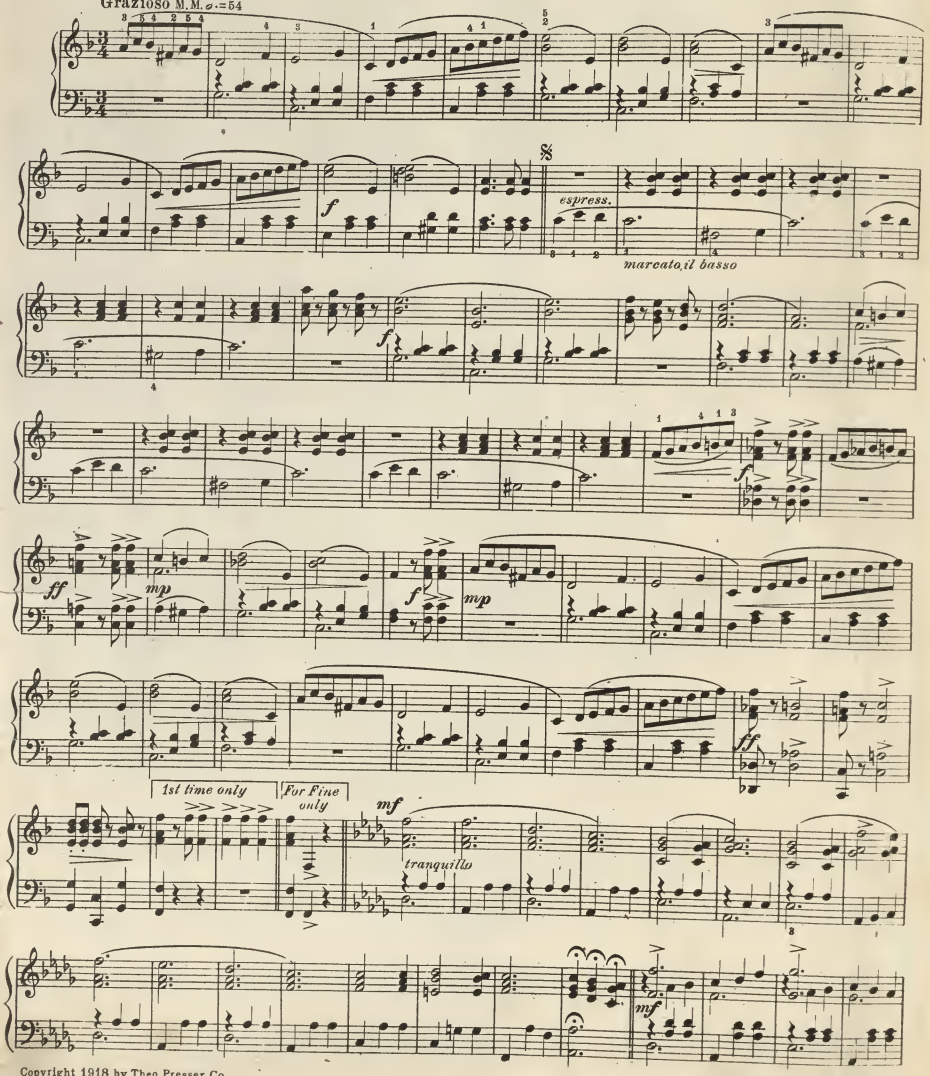
AUTUMN BLOSSOMS

VALSE LENTE

R.S. MORRISON

A showy drawing-room waltz with much contrast in melody and expression. Grade 3

Grazioso M.M. ♩.=54



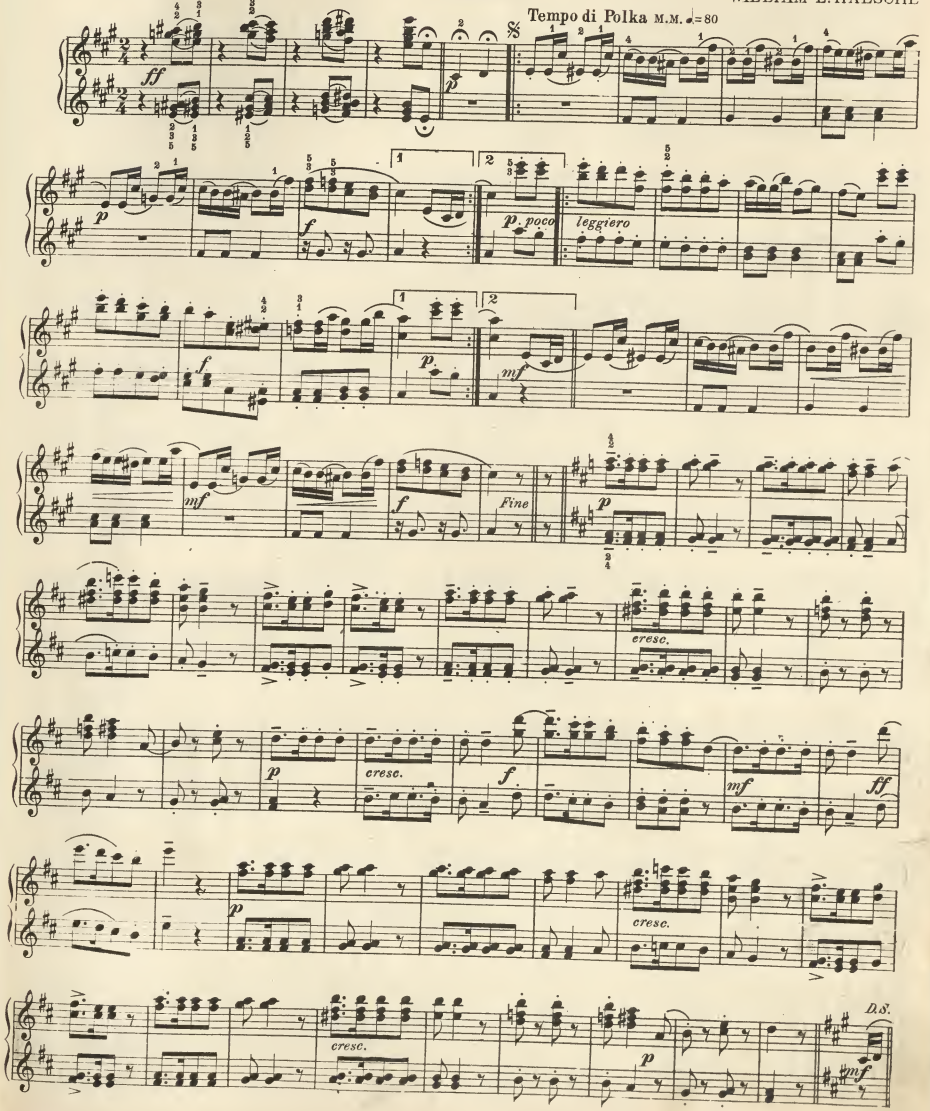
FROLICS

PRIMO

WILLIAM E. HAESCHE

Moderato

Tempo di Polka M.M. ♩=80



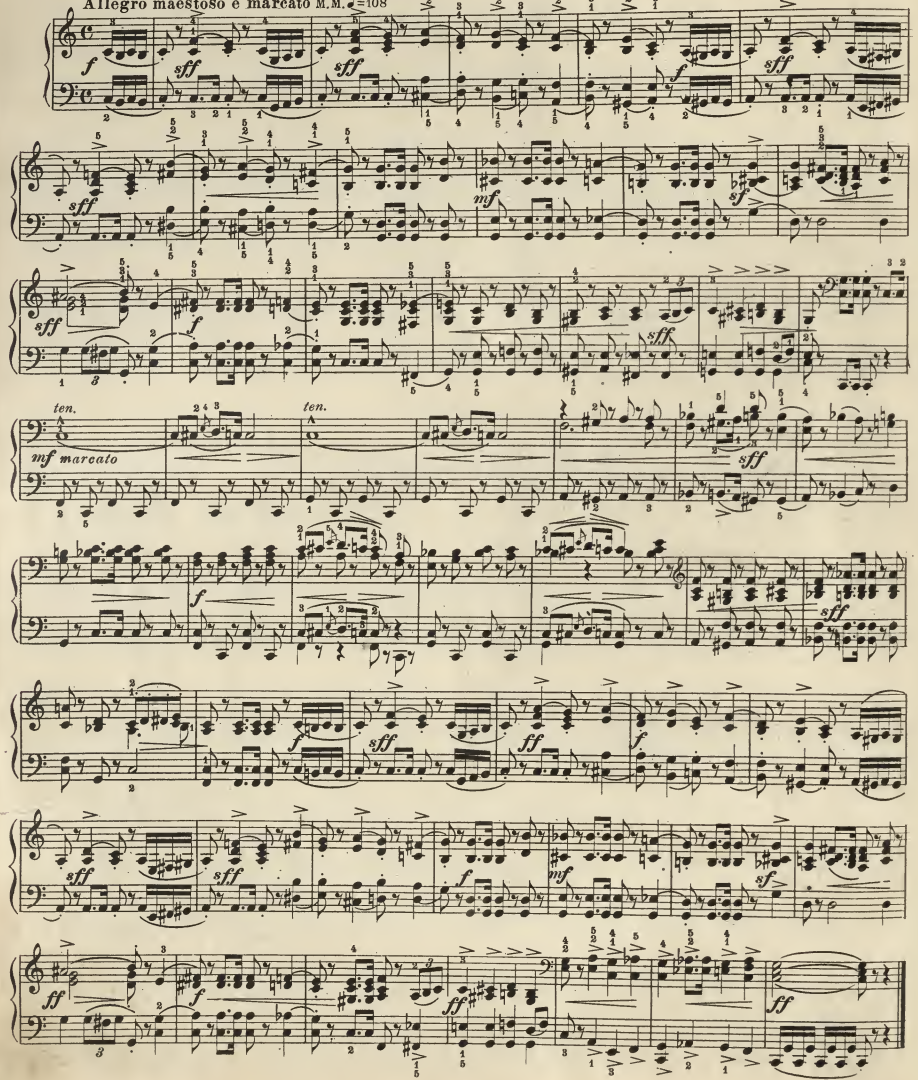
PARADE MARCH

SECONDO

JOSEF LÖW

A processional march, in semi-classic style, with independent part-writing throughout. Grade 3

Allegro maestoso e marcato M.M. ♩=108



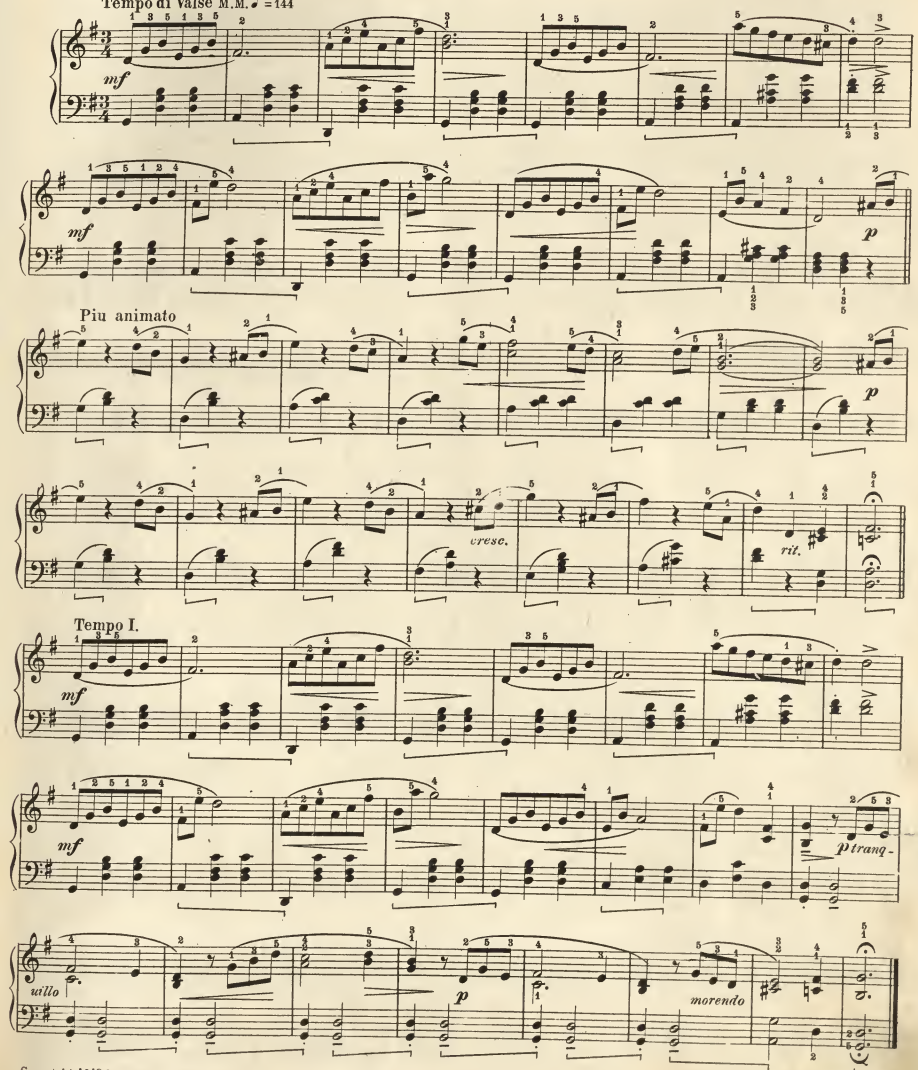
A DANCE IN THE VILLAGE

WALTZ

C.W. KERN

A charming little teaching or recital piece. Grade 2½

Tempo di Valse M.M. ♩ =144



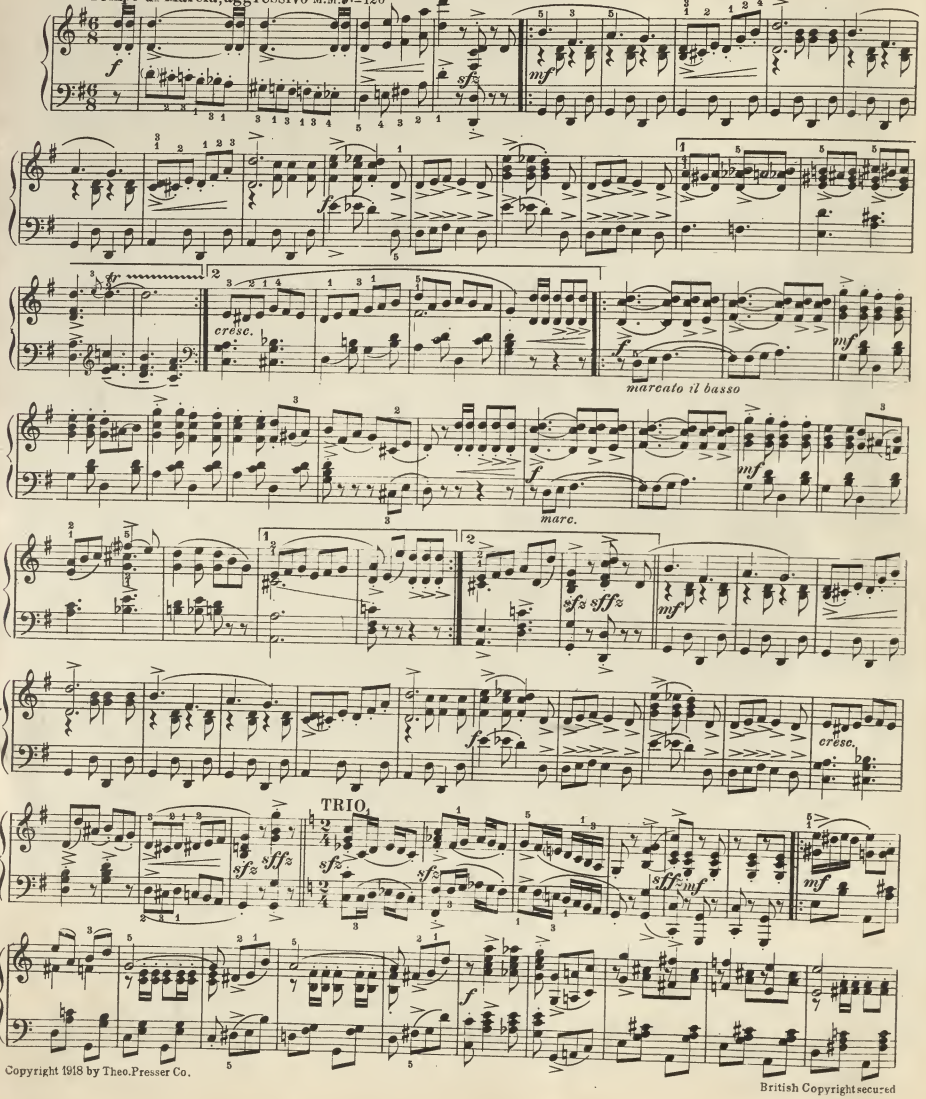
THE AMERICAN STEP

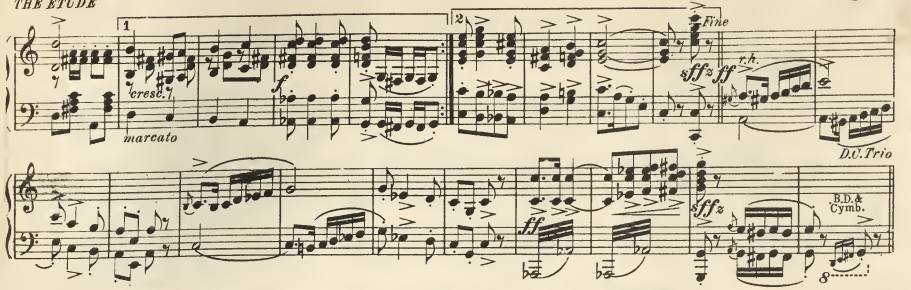
MARCH

WALTER WALLACE SMITH

A rousing march, with the real American spirit. The composer has recently been in the service of his country. Grade 3½

Tempo di Marcia, aggressivo M.M. ♩=126





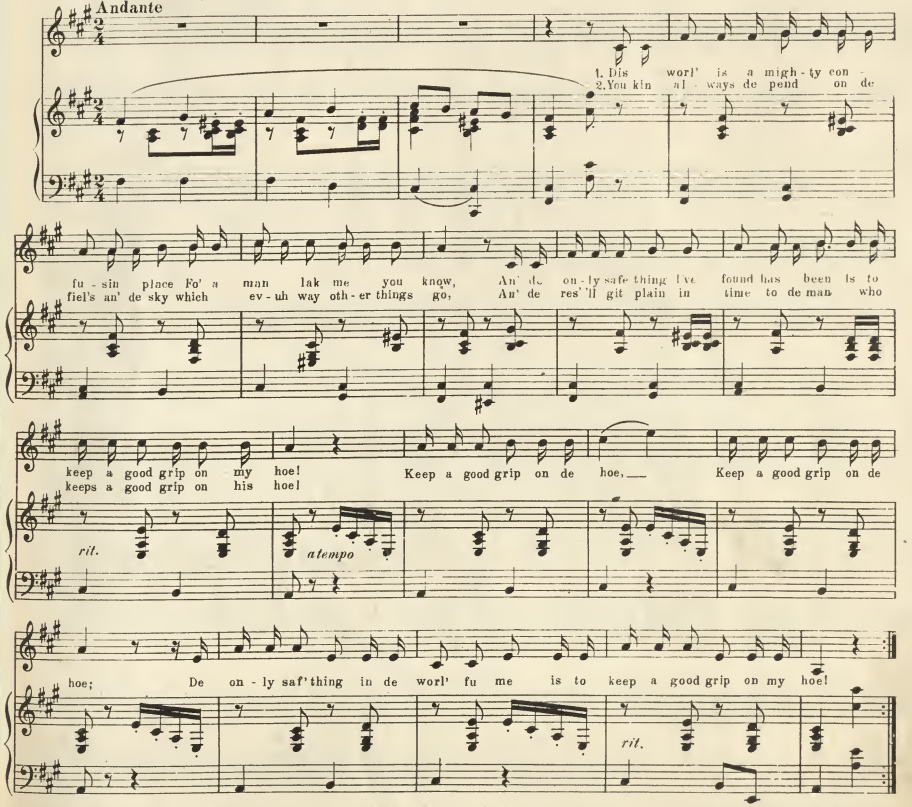
KEEP A GOOD GRIP ON DE HOE!

HOWARD WEEDEN

H.T. BURLEIGH

A characteristic dialect song by a well-known concert singer and composer.

Andante



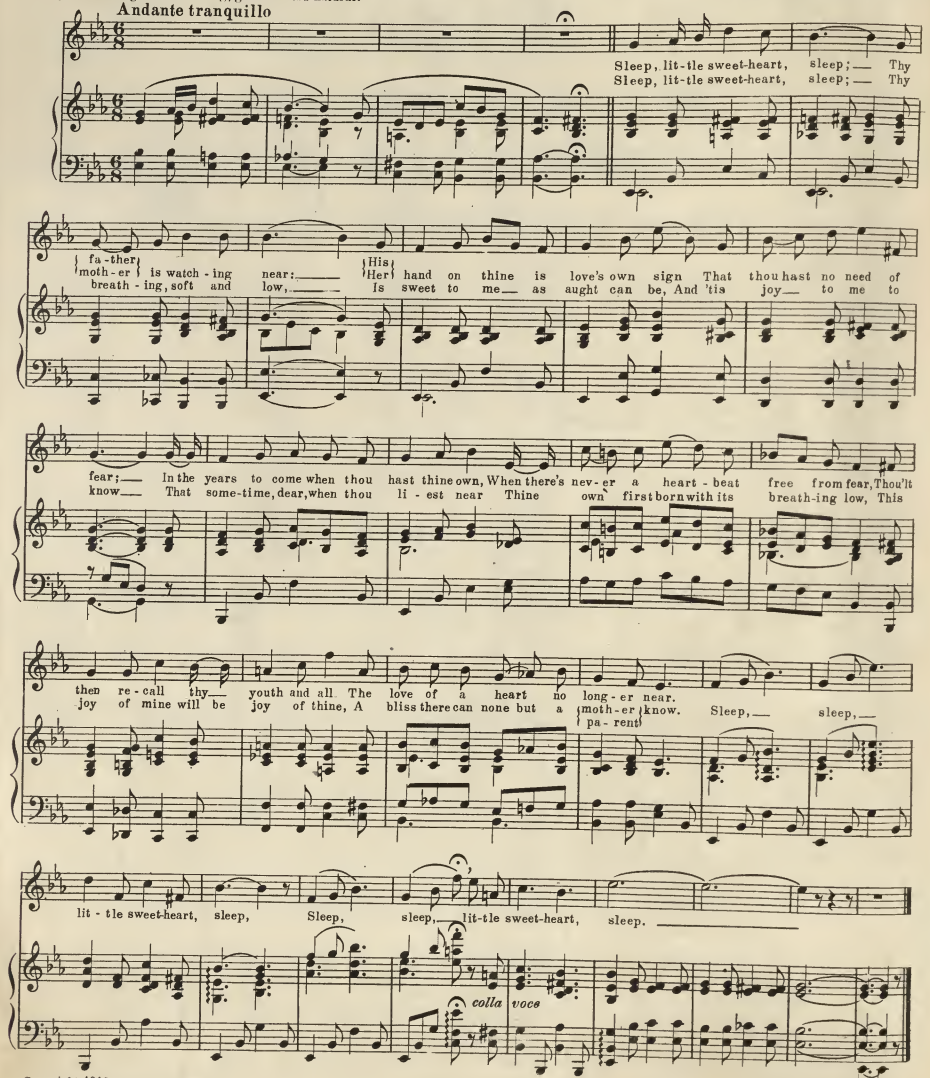
SLEEP, LITTLE SWEETHEART, SLEEP

Strickland W. Gillilan

WALTER HOWE JONES

A good teaching or recital song, graceful and natural.

Andante tranquillo



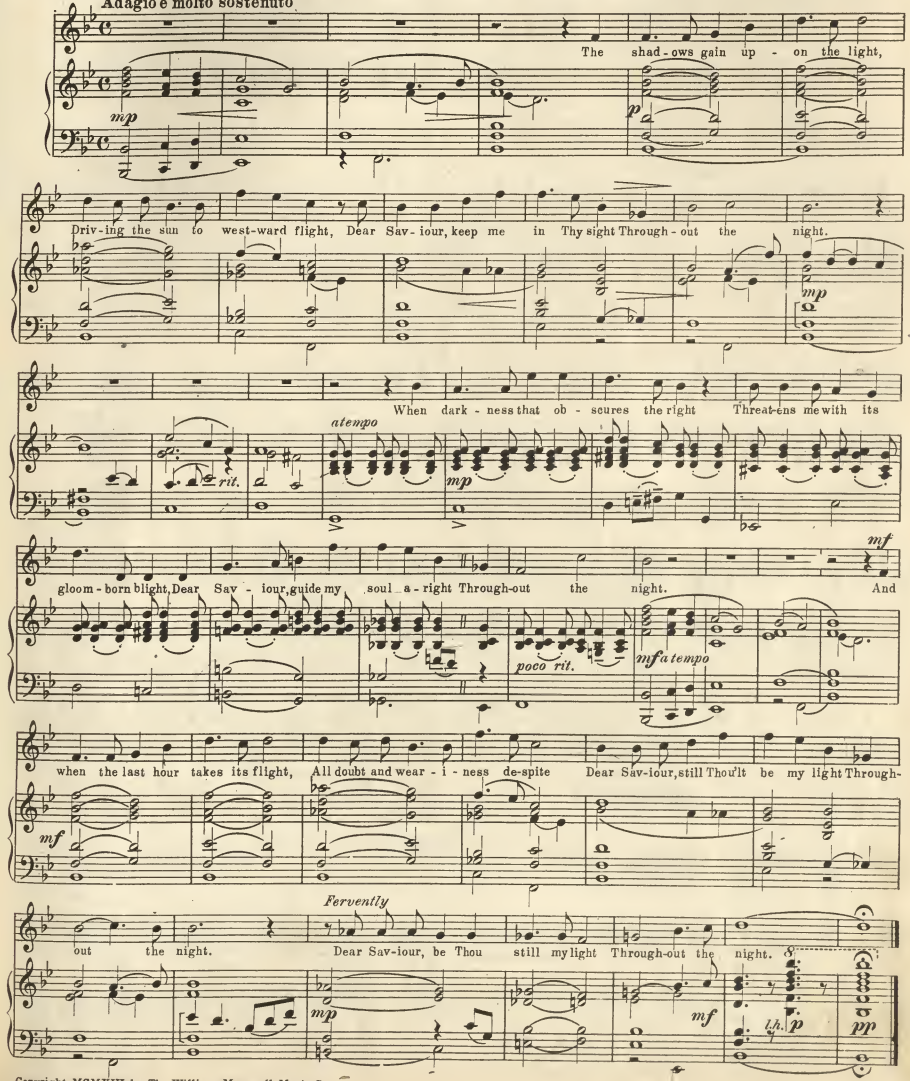
THE SHADOWS GAIN UPON THE LIGHT

Frederick H. Martens

A. WALTER KRAMER, Op. 22, No. 1

An effective and well-written evening hymn for a solo voice, suitable for church use, by an accomplished American writer.

Adagio e molto sostenuto

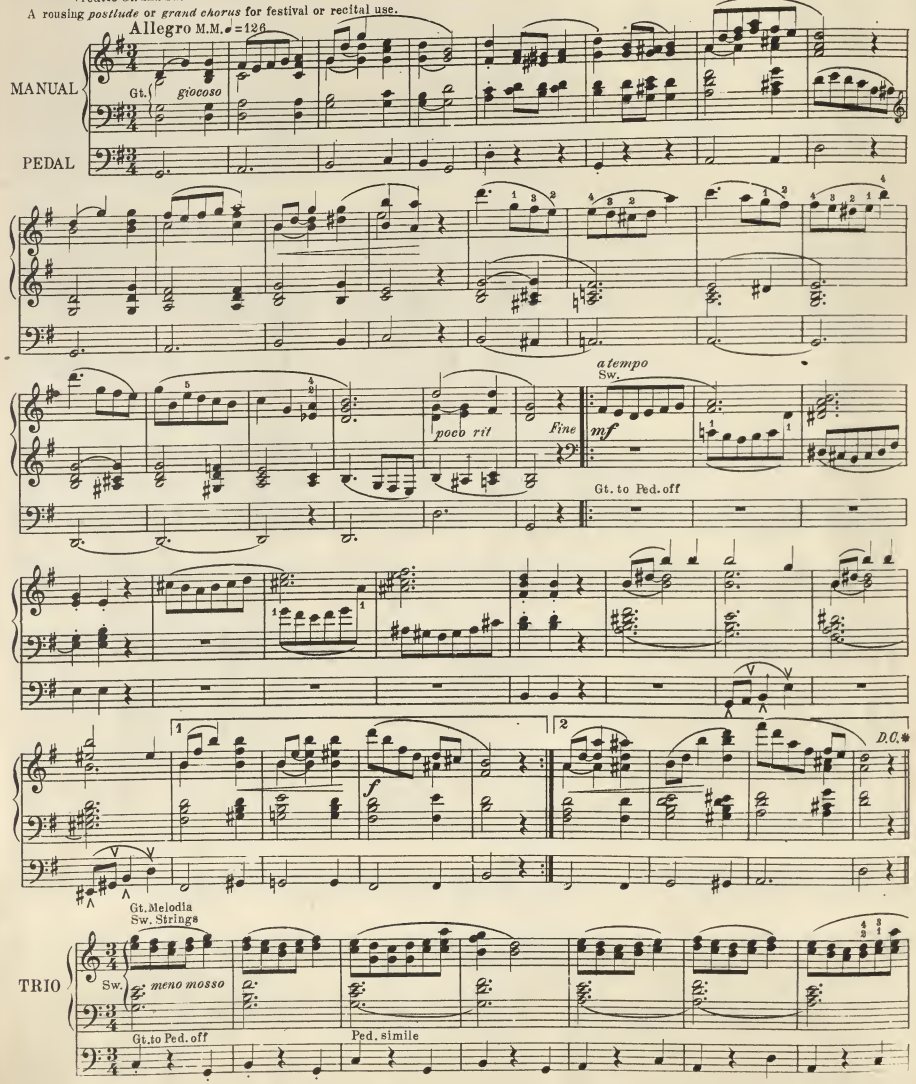


THANKSGIVING

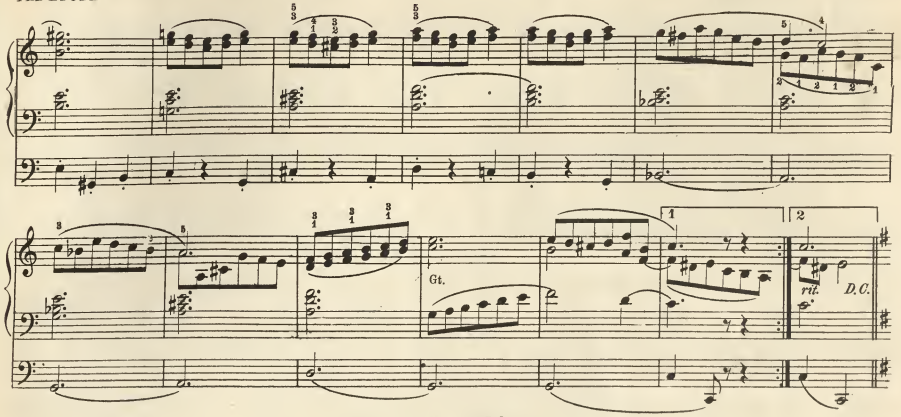
E. S. HOSMER

Prepare: { Gt. Full to 15th
Sw. Full
Ped. to Gt. and Sw.

A rousing *postlude* or *grand chorus* for festival or recital use.



* From here go to the beginning and play to *Fine*; then play *Trio*.



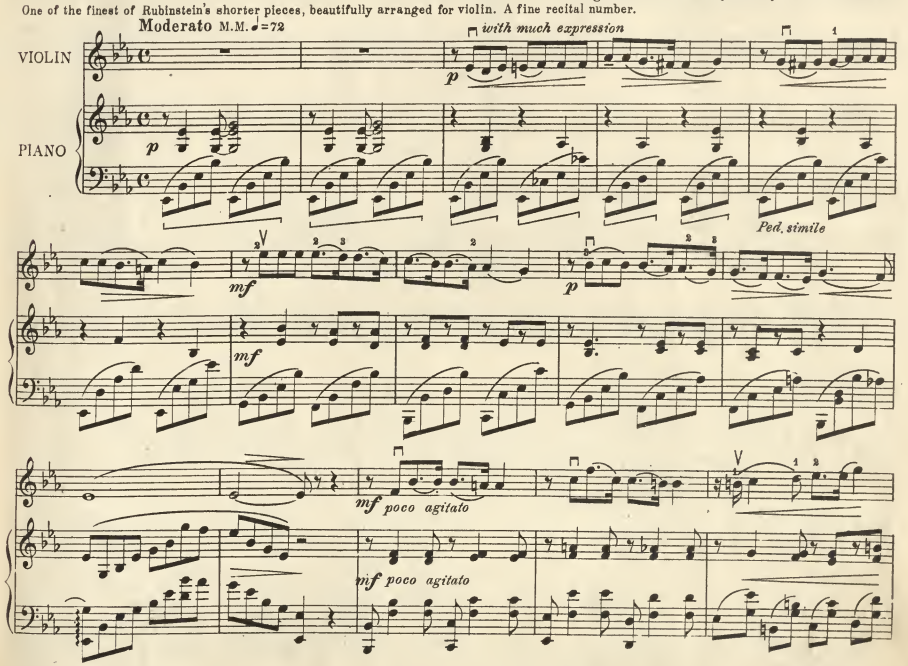
ROMANCE

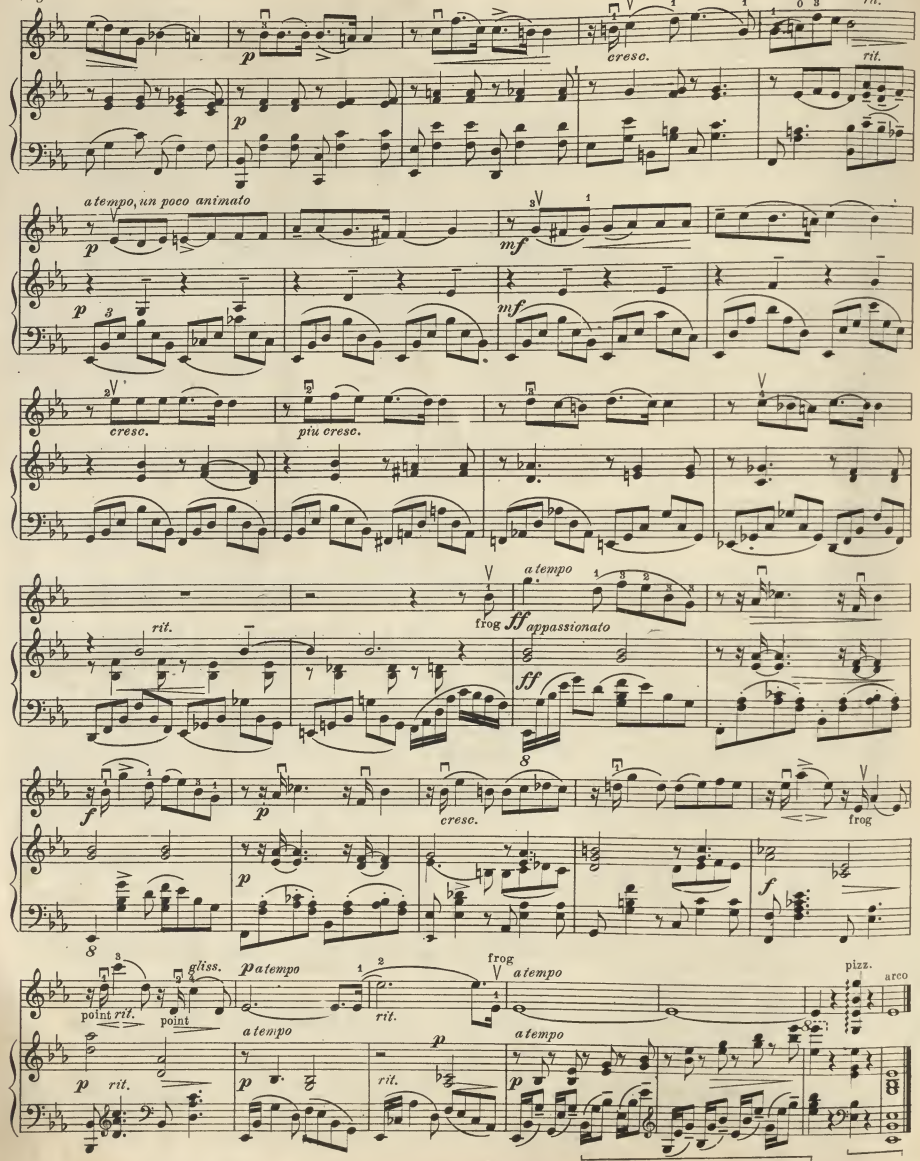
IN E FLAT

ANTON RUBINSTEIN, Op. 44, No. 1

Arranged for violin and piano by Arthur Hartmann

One of the finest of Rubinstein's shorter pieces, beautifully arranged for violin. A fine recital number.





Piano Stool *versus* Piano Bench

By Ethel V. Moyer

The question has frequently arisen, shall we discard our old piano stool that screws up and down and purchase one of the more attractive looking benches?

If the bench is to be used for a growing child the answer should be a most emphatic NO.

At first the teacher insists on a certain height, usually such a position as to bring the under side of the arm level with the keyboard, but as the child grows her position is changed to one somewhat lower. This can so easily be adjusted with the revolving stool, but what can be done with the bench? They are rarely just the right height to begin with, and supposing they were, who in the family would supervise the periodical sawing off of the posts to keep them properly adjusted. Then, too, the fact must be considered that several children of different size often use the same bench or stool. We sometimes wonder why it is, after some lessons, that the little child does not get the hand positions satisfactorily; the reason often is, that the bench is either too high or too low.

So, when I find the new pupil has a bench, I advise them to purchase a revolving stool also. It can be tucked away in an obscure corner when not in use and the family can display with pride their ornamental bench.

One argument against the stool is that it moves around as the child reaches out from the center of the keyboard. This can be obviated by having a foot-rest for the child, which gives a welcome stability; or, better still, purchasing a set of extension pedals, which are so useful in teaching young children an early use of the pedal. But away with the bench for little folks, or all the time spent by the teacher in insisting on proper arm and hand position goes for naught.

Methods and Methods

The writer has just laid down the last of a half dozen Harmony text-books which he has found occasion to examine. Each one differed from the others in the matter of nomenclature of certain chords, rules in regard to hidden fifths and octaves and other slight technical details; still more, in the order and manner in which practical exercises were introduced. All differed in many respects from the old reliable *Richter's Harmony* and *Jadassohn's Harmony* which he studied in his youth, yet he felt no disposition to quarrel with any of them. When one has been accustomed for years to composing, arranging and editing music, he comes to realize that a "method" is simply a way of busying one's self about a subject—that actual acquirement of knowledge comes with the familarity which goes with experience. To be overanxious as to the excellence or defects of a "method" is the mark of a tyro or a quack. (We have spoken of Harmony in particular, but the same remarks apply to piano teaching.)

Perhaps a little story may make this clear. Three boys each came, as a stranger, to a large city, and each was so fortunate as to be met by a friend who undertook to show him how to find his way around. But one boy arrived by river steamboat, and first learned the way up from the wharf; another came by rail, and first of all began his exploration at the Union Depot; the third, living a few miles out in the country, came in by a suburban trolley line. Now these boys learned the city by three quite different "methods," but five years later they were all equally well at home there. Just so with music students and their teachers' "methods."

Turning Leaves

Most young performers are greatly bothered as to the proper method of turning leaves during the performance of a piece of organ music or an anthem. It is seldom that a leaf can be turned to advantage *at the end of a page*, but this should be done a measure or two before. If the right hand, for instance, is performing a melody and the left hand the accompaniment, the leaf should be turned by the *left hand*, and *vice versa*. Sometimes it is necessary to play several measures from memory in order not to omit important passages. This advice is given by George E. Whiting, in *The Beginner's Pipe Organ Book*, and is entirely sound. We would like to add one little hint, however: In order to make sure of grasping just one page at a time and that most promptly, it is a good plan to "dog-ear" lightly the corner of *every other* page—(not *every* page)—then they will lie separate and be easy to lay hold of.

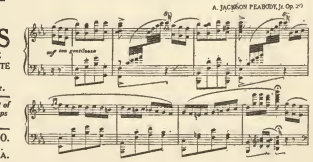
A Good Piano

By Elizabeth Pratt

A good piano is a positive necessity to every musical student. Yet there are few parents who know how to select the right instrument for their children.

One of the great obstacles to the acquisition of a trustworthy piano is the piano salesman who delivers pianos on free trial, in homes where the people are ignorant of music and entirely incapable of judging a really good piano. A brilliant tone and fine, showy case are often the main things looked for in a piano by this class of people. The result is they purchase a cheap piano, whose tone grows brassy and harsh after three or four years' usage. For the same price, had they only known, they could have bought a good standard piano that would have lasted through their children's practice years, and which would still be an excellent instrument after they had reached their musical goal.

Before selecting a piano, always get someone who genuinely appreciates musical tone—an artist, if possible—to give you his honest opinion of its merits. It is impossible to execute artistically any musical composition on a piano that has faulty action or which lacks depth of tone.

Poor pianos, or even good pianos not properly kept in tune, are frequently the cause of students quitting their music in disgust and thus abandoning a profession which would have meant both pleasure and profit to them.

Department for Voice and Vocal Teachers

Edited by Well-Known Voice Experts

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

The Art of Teaching Singing

By Agnes J. Larkcum

(The following is an address delivered before the London Society of Women Musicians and reprinted in the "Musical Times." The speaker is a noted English Singing teacher.)

I do not think we are nearly exacting enough with regard to the qualifications of the would-be singer. People seem to think that anyone can sing, and that a few lessons are quite sufficient to prepare a girl to sing prettily to her friends. I think it is time we asked for more, and began to try and make people understand that singing is a very difficult and beautiful art—that it is probably not a branch, but the very root from which music has sprung. It is certainly the most human aspect of music, and emotion expressed by the voice must surely enter more readily and intimately into the heart than when conveyed by an instrument, no matter how skilfully used. Let us, then, take an exalted view of the art of singing, and do our best to break down the prejudice which exists as to its value and beauty.

With regard to the qualifications which we should demand from the pupil in singing, there are five which I consider absolutely necessary. They are:

(1) A good voice;
(2) Musical aptitude;
(3) General intelligence;
(4) Good health;
(5) Character.

I do not consider that we can ever make a good singer if the individual being trained does not possess these qualifications in a very fair degree. I am afraid the two latter—health and character—are not considered nearly enough. By good health I do not mean merely general health, but the local well-being of the organs engaged in voice-production—the nasal passages, throat, lungs, etc. Teachers often strive for weeks and months to cure defects of production which arise from some local obstruction, and it is quite necessary for a teacher to train herself to recognize the peculiarities of sound which are caused by different kinds of diseases such as adenoids, granulations, enlarged tonsils, weak lungs, &c. They each have their own particular manner of affecting the voice, and it is useful to be able to detect the various symptoms.

What I call "character" is of the utmost importance—I mean the possession of the qualities of patience, perseverance, industry, self-control, and joy in overcoming difficulties which takes the pupil so quickly along the path of progress. I often think that "character" is rarer than intelligence. So many students are clever, but flippant; they cannot, or will not, see the necessity for practice. They forget their breathing exercises, laugh at their diction exercises, and demand silly little songs or ragtime ditties instead of trying to understand beautiful music!

The Teacher's Knowledge

Now, with regard to the kind of knowledge the *teacher* ought to possess before she can hope to deal successfully with the various kinds of pupils who will be placed in her care. What ought to be the fundamental idea which should underlie her work and direct her aims, and how can she best prepare herself to put in practice the theories which inspire her work?

I think we are all probably agreed in believing that music has a wonderful power of stimulating and enhancing emotion. When fine music is added to beautiful words we are all conscious of being able to enter with greater understanding into the inmost thoughts and meanings of the poet much more than when the words are merely read or spoken. In fact we most of us feel that music can convey to us degrees of emotion which lie beyond the region of words, and are too fine and subtle for ordinary expression. The special art of the singer seems to me to consist, speaking broadly, in the "adequate expression by means of the human voice, used in conjunction with music, of any or every kind of emotion." To attain to this power the singer must be trained in every way—patiently, methodically, and persistently. Without intelligent training I cannot think it is possible to arrive at really great and lasting results.

Physical Training

No one can teach anything without being observant, and we can often learn from outside subjects facts which enable us to understand better our own particular study. It has always interested me to notice the effects of training on different persons and classes. Let us, for example, consider that which is very much in evidence just now, as revealed in our new armies. It is a mere truism to remark that under the severe discipline of the sergeant-major many a slouching, sluggish loafer has been changed in a few weeks into a smart, alert and active soldier on whom it is a joy to look, and who has often improved mentally and morally as much as he has in bodily grace and perfection. Then let us look at the ordinary acrobat. I do not suppose that Nature has gifted the majority of these persons with particular or special powers: in fact I imagine most acrobats begin their training so early that there would not be time to find out whether they are specially gifted or no: they are made—not born, and yet we see from ordinary children of ordinary parents without unusual ability or exceptional physique, performances exhibiting the most remarkable agility, suppleness and strength, showing frequently a perfectly beautiful physical development, and usually giving evidences of the possession in a remarkable degree of the moral qualities of courage, judgment, and control. If these wonderful results can be obtained by discipline and training from the raw material of which so much of our splendid new armies is composed, and from the probably unscientific and not particularly sensitive persons who provide entertainments based on physical display, how much may we not expect to result to the student of singing, from careful training by informed and educated persons, of the organs engaged in voice-production. To my mind most of the failures we so frequently hear of in modern times—the inability to endure the strain of modern vocal music, the harshness, tremulousness, and fatigue noticeable in so many voices—result from the want of sufficient technical training—both students and teachers are in too great a hurry. Instead of following patiently the long path of slow development, they ask for short cuts to excellence and only arrive at disaster and disappointment. The training which will fit the student to become a fine and successful vocalist must deal first with the physical, and then in turn with the mental, æsthetic and sympathetic aspects of the singer's art.

Training for the Expression of Emotion

We will now consider in what this training should consist, and what ought to be the objects in the teacher's mind while striving to develop the powers of a student. In order "to express adequately any or every kind of emotion," the physical organs engaged in singing must first be brought to such a point that they can produce fine, resonant tone and endure hard work *without fatigue*. They must be able to respond instantaneously and accurately to the mental images in the mind of the singer, and they must also be capable of reproducing at will the bodily conditions which would obtain were the artist actually moved by the emotions he is seeking to interpret. We must remember that every passing thought affects us physically and modifies to a certain extent our physical condition. We must realize, too, that there can *never* be perfectly appropriate tone-color unless the organs concerned are brought into the state they would assume if the performer were really experiencing the emotions about which he is singing. These conditions will probably be obtained fairly easily by the individual when the subject deals with emotions natural to himself and with which he sympathizes, but those ideas with which he is unfamiliar, or to which he is opposed, will be more difficult for him to convey. In these cases mind and body are less alert, the vocal mechanism does not adapt itself so readily to the will; there is less flexibility and a slower response, because the desired conditions are unusual or disliked. From the physical point of view then, the organs must not only be developed as much as possible and made strong and healthy, but they must also be flexible, supple, and well under control.

Physiological Knowledge Necessary for the Teachers

How are teachers to prepare their students for these conditions of strength, response and control? They must first have a certain amount of knowledge of the structure of the vocal organs, which consist of the lungs (the motive power), the larynx (or vibrating element), the pharynx (the chief reflector or resonator), and the mouth (containing the organs of articulation). Secondly, teachers ought to be so well informed musically that they can select the best for their pupils out of the wide field of musical literature which lies before them, and by knowledge of musical structure prepare their pupils for intelligent phrasing. Thirdly, they should be educated so that they can appreciate the beauties and understand the importance and value of the words they desire to interpret. Finally, they should be sufficiently cultivated to enter into the spirit of the different periods and nationalities to which the music they are studying may belong, and sympathetic enough to understand the various states of mind of the different characters (particularly in opera) whose sentiments it may be necessary for the student to express. The whole art of vocal expression rests fundamentally on good breathing. In order that teachers may give suitable exercises for the development and strengthening of the lungs, they shouuld study those organs in many and various ways; first, as to their texture—the lung substance is somewhat delicate, and can be easily injured; then their shape—it is well to notice in what direction expansion can most easily take place; then their size and surrounding framework. Breathing for speech and song differs from ordinary inspiration in that a new feature is introduced, that of voluntary control. In ordinary life the aeration of the blood is effected by action which is practically unconscious or subconscious, and goes very little beyond a slight movement of the diaphragm. In singing or sustained speech a larger amount of breath is necessary, and control is absolutely essential. This new aspect makes breathing exercises as necessary to the finely developed healthy person as to the delicate one; in fact, the outpouring of breath from a vigorous singer impinging on the vocal chords unchecked and uncontrolled is capable of doing a great deal of mischief in a short time. The teacher, therefore, must devise exercises which will develop the lungs so that there may be ample quantity of breath, then direct their action in such a way as to avoid interfering with the freedom of the neck or throat, then bring about a method of expansion which does not induce fatigue, and finally, by attention and concentration, gain such control of the intercostal and the diaphragmatic muscles that there is no chance of work being thrown on the larynx of a kind for which it is undesigned and unfitted. The larynx, which we may take as the only organ engaged in the actual formation of sound, is a very delicate instrument. It must be trained and strengthened so that its movements may become both free and rapid. It must be capable of sustaining sounds steadily and adjusting different degrees of tension so that attack may be pure and pitch accurate. It must also be able to modify its action in the way usually spoken of as "changing the register"—modifications which, in my opinion, are necessary to avoid strain, and desirable as a means of ensuring the best results, both as to compass and quality. Above all things, teachers ought to be sure that no attempt to control the breath-pressure should be made by the larynx. It is enough to compare this tiny organ delicately poised on the top of the windpipe, with the large mass of the lungs with their heavy, bony framework and powerful muscles, to realize that unless the breath is controlled by the proper muscles, the vocal cords and little larynx are quite unable to resist the rush of air, and tremulousness, uncertainty and strain are the unfailing effects of misdirection of energy and lack of proper control.

Resonators

We now come to the pharynx and resonators. Resonance presents one of the most fascinating aspects of vocal art, but it is far too wide a subject for me to do more than touch on it. Suffice to say that although some of the resonating cavities are not subject to modification, the greater part of the pharynx is susceptible of change, and it is to this power of altering its shape that we owe the almost limitless variety of tone-color which is possible to the cultured singer. It is the pharynx and resonators which provide the characteristics which distinguish every individual voice and modify every sound from the deepest to the most acute. The organs of articulation are also much in need of training. The tongue, lips, and soft palate need to be brought thoroughly under control; and as neatness, quickness, and accuracy of adaptation are essential for the production of good tone and distinct diction, exercises must be given which will bring about this facility and do away with the dulness which results from sameness of tone and badly-enunciated words.

Patience, Intelligence, and Experience Needed

Briefly as I have touched on the necessity for training in the student and knowledge on the part of the teacher, I think I have said enough to show that it needs a good deal of time and a great deal of patience and intelligence to make a really good teacher of singing. Experience is, of course, the great instructor, but do we not sometimes gain our experience at the expense of the pupil? The vocal organs are so delicate, so liable to injury—they are living things which grow and can decay—if injured they can never be replaced. Sometimes the mere touch of the ignorant can inflict a severe wound. The Society of Women Musicians is alive to the difficulties which confront the teacher and the dangers to which the pupil is exposed, and it is suggested that a committee should be formed of experienced teachers and singers who would take various subjects connected with singing, and by patient study and consultation endeavor to arrive at some conclusions which all felt to be true, and on that basis formulate some recommendations to young teachers which would perhaps assist the conscientious and enthusiastic beginner.

After a time, I have proposed that short lectures should be given by different members of the committee to members of the Society of Women Musicians, and free discussion invited. The subjects might include:

Suggestions for Lecturers and Discussions

First:
Breathing from the point of view of { Structure of the lungs; Methods of breathing; Exercises for development; Exercises for control.

Secondly:
The Registers, { What they are; How to use them; How to blend and control.

Thirdly:
Beauty of Tone. { Characteristics; How to acquire purity and sweetness; How to acquire steadiness; How to improve resonance; Exercises for all these qualities.

Fourthly:
Diction. { How vowels are formed; How consonants are formed—the difference between simple vowels and diphthongs; Exercises for pure vowels and vigorous consonants.

Fifthly:
Phrasing. { The principles which underlie the art of phrasing; Good places for breathing, how to select; Light and shade; Variety of tone-color—its cause, effect and means of attaining it.

The Testing and Certification of Capacity

I suggest too that later on young teachers should have the opportunity of going before the committee from time to time in order to have their knowledge and capacity tested, and if found to be thoroughly well grounded in the art of teaching, to be given a certificate from the Society of Women Musicians to that effect. The certificate in *no case* to be given until the candidate had appeared several times.

That young singers should also be given similar opportunities of singing to the committee, and if their voices were found to be well-produced, their method good, diction clear, and phrasing intelligent, they should be asked to perform at the society's concerts, and perhaps recommended by the society to different concert managers.

I believe that if we could establish a very high standard of excellence amongst our members we might in time find ourselves wielding a good deal of influence. I should make it clear that our certificates or recommendation would never be given until the candidate had been tested again and again. The aim of the whole thing would be to arrive at a very high level of excellence, and patient endeavor is in my opinion of the utmost value towards that end.

If these meetings were successful it would be useful to study the general physiology of the vocal organs, and try and get out some diagrams which would be useful to young teachers. I do not think those in existence quite fulfill their purpose.

In 1816, Rossini produced that opera by which he is best known to-day, the incomparable *Barber of Seville*. He completed this work in from thirteen to fifteen days. Accused of laziness, he replied that with him indolence was a creed. But his mental activity was prodigious. The story of his having preferred to write another piece of music to recovering sheets he had dropped under his bed is probably true. But the man who can write one composition in little more time than it would take him to pick up another has, perhaps, a right to his own methods of work. In nineteen years he produced more than thirty works for the stage.

Opera and the Great War

THE average man, if placed under cross-examination in July, 1914, would have said without hesitation that opera and music had about as much essential importance in war time as a fur coat on the Congo. It has, however, been one of the astonishing things revealed in the present great struggle, that music and the inspiration which music only seems to be able to give, is, after all, one of the great forces that make men and women fit for the fight that leads to victory.

Early in the war General Pershing declared that "music and entertainment are as essential to the soldier as food and sleep." Then from all parts of the country, from men in civil and military life, came a chorus voicing actual experiences relating to music in the great crisis, all telling how indispensable it has proven. One of the most positive statements comes from President Wilson, and reads:

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through good music."

In taking millions of men from civil life away from their homes and surroundings, and placing them in totally different conditions, music—as administered through the regular military and naval bands; through the Commission of Training Camp Activities; and through the Y. M. C. A.; the Navy League; Knights of Columbus; the Y. M. H. A.; and other organizations—has proved a godsend.

Good Manners at the Symphony

By T. McLeod

THERE is a large class of amiable people—people who would never be guilty of eating with their knives, or combining vocal exercises with their soup—who have what seems to be a sort of "knack" for bad manners when music is going on.

Too frequently we find them rattling their programs and making a horrid noise that is far from blending with the music. Now if they would only consider a little, they could consult the program quietly, and get just as much good out of it.

Then there is the "time fiend" who, to show his musical inclinations, beats time out remorselessly with a heavy foot. And all too often, alas! beats it wrong. I heard one man behind me the other night, essaying to beat the time of the 5/4 in the *Pathetique* and what a funny mess he made of it! It was evidently not one of the "Pathetique Met" in his limited experience and it kept getting away from the sole of his shoe in a way that must have puzzled him extremely.

But the worst of all thoughtless aggressions on other listeners' comfort, is "That Awful Cough!"

It is—by a sinister coincidence—simultaneous with the soft phrases in the music. And terribly contagious, too. The encouragement of a single cough, sets off scattering volleys of coughs all over the house. None of these sufferers, it appears, has a handkerchief to cough into, or a hand to deaden the sound, or the will to restrain it, at least a part. They one and all give vent to the malady with a light-hearted indifference to the phrase pianissimo, that is astounding.

No doubt there is a nervous equation in the matter. Like laughing at a solemn moment, or opening one's mouth to take a wave knocks one under at the seashore, or swallowing things the wrong way. Let us make due allowance for this. BUT—the fact remains that this is one of the worst, as well as the most usual, interruptions at any concert.

If you are one of the nervous ones, here are a few hints as to the remedy. Try coughing *with the mouth closed tight.* It will not make nearly so much noise, and it will give just as much relief as coughing fortissimo. Only keep the lips shut and the jaw set, and the teeth together. It is perfectly possible, and one can get into the habit so thoroughly that it becomes second nature.

Good manners at a concert are just as eloquent a tribute to the music, as is enthusiastic applause—a more subtle token of real appreciation at once of the lovely art, and of the comfort of one's fellow listeners.

One or Two Hints on Breathing

INEXPERIENCED singers are apt, in preparation for a long phrase, to overcrowd the lungs with air, not realizing that it is considerably harder to control the outflow of breath from a completely full reservoir than the outflow from one that is only comfortably filled. A moderate supply of breath is sufficient for the longest phrase, if only one is able to utilize the whole breath-supply. To learn to empty the lungs completely requires some practice, but, once learned, long phrases will have lost their power to worry the singer. Often when a young pupil asserts that a phrase is too long for him, I tell him to try again, squeezing out for him with my hands from his bellows a reserve of air that he did not know he had in storage. Exercise of the expulsive muscles is all he needs to enable him to empty his lungs for himself.

No Two Pupils Alike

Two of the greatest female singers of the last century were Maria (Malibran) and Pauline (Viardot), the daughters of the greatest of Rossini's tenors, the first Manuel Garcia. In speaking of the difference between his gifted daughters, the father used to say, "The one must be bound by a chain; the other may be led by a silken thread."

Teachers of singing discover just such differences among their pupils and come down to realize that although the fundamental principles of good singing are immutable there are as many ways of inculcating them as there are pupils.

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Q. If the beginning of a phrase is on the last beat of the measure, do you accent the first note, or the first beat of the next measure?

A. The first beat of the next measure is not to be accented, unless it bears a specially marked accent, showing that the composer desires it to be so accented. The first note of a phrase is not necessarily accented, although that is the generally accepted idea. All the notes grouped together by means of a slur form a phrase. If this consists of several notes relating to a culminating note, this note would be the strongest. Musical phrasing and literary interpretation have very much in common. The slur, in music, practically indicates the punctuation. Now the phrase or sentence may not begin with a strong note or word. In music the relative strength of members of a phrase is shown by dynamic signs (p., pp., cresc., f., ff., ff., dim., etc., etc.); in literature, the logic of the sentence determines the culminating words, and they may be in any part of the sentence. Take the above, for example: "If this consists of several notes" would, in music, be joined by a slur with the accent or culminating note on the first syllable of "several"; "rising to a culminating note"—another slur, with the strong note on "cul—"; "*this* note would be the *strongest*," another slur and two strong notes: "*this*" and "*strong*."

In the last instance the first note of the slur, or phrase, is accented; but in the two others the strongest notes are in the middle of the phrase. As a rule, the highest note of an ascending phrase is the strongest.

However, in short groups of slurs, groups of two or three notes, the weight of sound is on the first note and the last note is usually worth only one-half its printed value (unless that last note have a value greater than the other notes, when it must be given its full value).

Indeed, the end of each slur may be looked upon as a point to be taken by the fingers or hand and so to mark the punctuation, before attacking the next phrase. The printed page, with its dots or phrases, or slurs, or punctuation points, has very much the appearance of a subject in music, of which the different slurs form the details and patterns.

Q. Reading recently some articles by well-known teachers about their singing experience as pupils, I noticed that one said he had an alto voice, whereas the other said he had a contralto voice. Which one is correct? What is the difference or distinction between alto and contralto?—Ivan S., East Providence, R. I.

A. It has been generally accepted that the term alto is applied to boys' voices, not so high as the boy treble or soprano, as well as to the male alto (natural alto) and the term contralto (contr'alto) is applied to the lowest voice of women. There has, however, existed some confusion in the employment of these terms.

The male alto, as he is found in England in all the cathedral choirs, in glee clubs, in church choirs composed of male voices, is a very weak and rarely possessing a strong falsetto. In male choirs in churches and cathedrals, boys sing the highest part (treble or soprano) and the male altos sing the alto part. The contralto voice is lower than the alto, even as the contrabasso is lower than the bass.

Q. When singing the notes of the scale do, re, mi, fa, etc., and the seventh degree ascends to si and sometimes ti (Te); which is correct? When we count the si, and why is ti sometimes preferred to it?—Enid B., Winchester, Mass.

A. The names given, in singing, to the notes of the major scale are *do, re, mi, fa, sol, la, si, do.* An Benedictine monk, skilled in music, is credited with the merit of having discovered or given names to the notes of the scale. The monk's name was Guy or Guido d'Arezzo and, while generally regarded as an Italian owing to his having lived in Italy, at Arezzo, during the chief period of his musical activity, was born near Paris, France, early in the year 995.

The system used by him was that of the hexachord, or scale of six notes. The story runs that while assisting at vespers on the Eve of St. John, he remarked that the first syllable of each successive line of the hymn to the Saint began upon successive rising notes of the hexachord scale:

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum,
Solve polluti
Labii reatum;
Sancta Johannes!

From this he obtained the six notes of the hexachord scale: *Ut, re, mi, fa, sol, la.* This story may belong to the *ben trovato* order of fiction (*non e vero ma ben trovato*), it is nevertheless very picturesque and not at all improbable. Others aver that Guy, or Guido, himself arranged the hymn to incorporate the names of the notes that he had invented for the hexachord, in order to imprint themselves well on the minds of his pupils. The *Ut* is still used by the French for the first note of the scale, instead of the Italian *Do*, which we employ.

It appears that we owe the name of *Si* to one Anselm, of Flanders, a musician at the court of Havaria, at the end of the sixteenth century. This syllable *Si* is composed of the initials of the hymn's last line, or Invocation; Sancta Johannes. S for Sancta and I for Johannes, since it is well known that the letter J in Latin always took the place of J (witness the sacred inscription I—N—R—I (Iesus Nazarenus, Rex Iudeorum: Jesus of Nazareth, King of the Jews).

But the name given to sol-sharp is *si* (pronounced se), the same as the name of the seventh degree, to avoid confusion *ti* (pronounced te) has been adopted by many. There is, however, a certain advantage in keeping the syllable *si* for both sol-sharp and for the seventh degree of the major scale; because *si* then becomes the leading note in both the major and minor modes, a very great advantage in rapid sight-reading. The syllable *Te* is the name given to the seventh degree of the major scale of two or three notes, the weight of sound is on the first note and the last note is usually worth only one-half its printed value (unless that last note have a value greater than the other notes, when it must be given its full value).

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Organ Players *versus* Organists

VIRTUOSITY seems to be the characteristic of the age. This is the age of the specialist. The ideal seems to be that a man shall do one thing extremely well, if possible better than anybody else, and that he shall do that one thing only. This is in keeping with the efficiency which we have been in the habit of associating with the Nation of Kultur. We have, accordingly, artists who can perform with ease technical feats which would have been the despair of former generations. Among those who perform on the organ are many whose finger-dexterity would shame the piano virtuoso of fifty years ago, and whose recitals are shining examples of accuracy and fluency and often of brilliancy. Yet, withal, organ recitals are a drug on the market, and too often are attended by audiences so pitifully small that it would seem as though there could not possibly be any return to the performer for the labor involved in preparing the program.

On the other hand, there is a despairing cry from churches everywhere that the number of organists who can play the service adequately and fittingly is far less than the demand. The voluntaries go well enough—they are often most artistically performed (though one may not always be so sure that they are selected in keeping with the place and the occasion)—but, in the service-music proper, there is another story. The accompaniments are perfunctory, where they are not bad, and the hymn playing is less inspiring than if done by a barrel-organ.

The trouble here, as in too many other directions, lies in the type of preparation. The organist has specialized too much in the direction of performance and at the expense of musicianship. The American Guild of Organists has recognized this tendency from the beginning, and, therefore, has always insisted that candidates for its degrees shall qualify not only as performers, but even more as musicians, and, to some extent at least, as leaders of worship. Of course, I am aware that with the introduction of the organ into the theatre and movie-houses, there are those who contend that the organist is in line to develop more than ever into a virtuoso; but they forget that here, too, musicianship and versatility, and especially the sense of fitness, are absolutely imperative for success. It may no longer be necessary to play one hymns as did our grandfathers from the four-line score, or as did their grandfathers from the figured-bass and the melody, but it is necessary that an organist should be able to play, for rehearsal purposes at least, from the vocal score of the anthem or oratorio. Moreover, he is a poor sort of organist who can play only the notes before him, and who has no imagination nor ability to weave into and about the hymn or chant that arabesque of counterpoint, or that thematic development which, made the service-playing of the former generation often so impressive and so interesting.

The same mental trait which makes the congregation prefer, other things being equal, that the minister should preach without notes, or at least without obvious notes, also makes improvisation a welcome and desirable relief from the cut-and-dried service-playing which one too often hears. There is, of course, danger that the extemporaneous speaker will ramble all over a forty-acre lot; so there is danger also that the improvising performer may become garrulous and repetitious. Nevertheless, improvising in moderation is as essential a qualification for an organist as the ability to "speak a few words" appropriate to the occasion is to the minister.

The art of organ accompaniment is worthy of the greatest master. It involves all that a piano-accompanist is expected to do, with the addition of the registration which adds the color and expressiveness for which the organ is so pre-eminently fitted. But the organist who is so poor a sight reader and performer that he must stumble over the notes of the accompaniment is hardly in a position either to furnish the adequate background for the singer or to fill in that background with the color which will enhance its beauty and effectiveness. Every organist ought to keep constantly in practice by playing all kinds of accompaniments for all kinds of performers, vocal and instrumental alike. Only in this way can he be equal to the exacting demands which are made upon him by the best song and choral literature of our time.

Organ playing in church has always been a dignified profession. With the improvement of the instrument in the past generation, and with the opportunities to hear good organ music which have been afforded so largely by the great co-operative organizations which have developed within the past twenty years, organ playing has become also an exacting art. The old-fashioned criteria will hardly suffice. The organist of to-day must be more than a performer, he must be a musician, competent to command his instrument for all of the various exacting demands of the church service, where necessarily many of the most effective results are brought about almost spontaneously. The successful organist knows how to take advantage of the psychological moment, to heighten and deepen the impression produced by the service or the exhortation. For such a work, which is the crowning glory of the church musician, something more is needed than mere technical proficiency. After all, a church musician is different from the concert musician; and who shall say that the artistic demands of his calling are any less exacting?—J. L. ERB.

"IF anyone feels dissatisfied with his time, let it not be because that time is no longer the good old time, but because it is not yet the new and better time, the future."—ARNOLD SCHOENBERG.

"Getting Out of the Rut"

PROBABLY the reason why church attendance has fallen off in many cases has been a feeling on the part of the attendants that they know absolutely what is coming, even to the turn of the minister's phrases or to that weak high note where the soprano always falls down. The desire for novelty is almost a disease with us Americans, and has been the cause of the introduction of much that is out of place into the service of the church which bids for popularity. I have little sympathy with the use of the cheap and trivial or the unsuitable in the choir gallery, or, for that matter, in the pulpit, but there is a safe middle ground which can be exploited to advantage, and which will introduce a healthy element of novelty and at the same time enrich the service.

I refer to the use of ensembles. There is a surprising amount of beautiful and satisfactory music for solo instruments with organ accompaniment which can be introduced into the church service itself at appropriate places, or which fits like a glove into the musical service or choir concert. The harp has always been a popular instrument, both in church and without, and its use is associated with worship from earliest times; but the harp is not always available. In that case, a piano, tuned of course with the organ, will answer in the hands of a discreet performer. In the average town or city the harp part may be invariably performed, or at least suggested, by the piano, and such combinations as violin, harp and organ, or violoncello, harp and organ, or others of the same type, may be found or arranged in sufficient number to meet any demands. Of course, the Sunday school orchestra may be improved and worked up sufficiently to offer some delightful and inspiring contributions for festival occasions or even for the regular service. Our conservativeness in this matter has been to the great detriment of our church music.

Sometimes a member of the quartet develops a sudden indisposition and cannot sing. Of course, there is always the solo or the duet to fall back on, but there are also trios whose beauty and richness makes one forget the absence of the fourth member. Then, too, there are solos and other numbers with the accompaniment of one or more solo instruments in obbligato fashion. I would not be misunderstood as urging the introduction of such novelties simply from the standpoint of their musical effectiveness. They must be considered from the point of view of their part in the church service. Under no circumstances would I personally permit operatic excerpts with camouflage words, or some trifling thing for string orchestra under the guise of a hymn, to be introduced into the church service simply because it is pretty and available; but I have in mind rather certain numbers by the modern French composers, like Guilmant and Saint-Saëns, which leave nothing to be desired in their churchliness and yet are musically of a high type.

The use of the hymn as a special number is always most effective. I have heard *Peace, Perfect Peace* sung in a service by one of the most advertised choirs in America as a solo for voice (soprano), alternating with full chorus in a style that thrilled the audience more than a great chorus from the oratorios. And I have heard a high-priced soloist in a millionaire congregation sing as a solo a psalm tune of the eighteenth century with as much effect as if it had been the choicest number from the *Messiah*. Many hymns are too positively congregational in their type to be used as solos, or even as choir numbers, unless the choir is a large and well-balanced chorus; but there are, on the other hand, many hymns, especially by English and American composers, which are superb when polished and offered in their most artistic guise as special numbers. And the fine thing about the use of hymns for such purposes is that gradually the repertoire of the congregation is increased so that eventually the great hymn literature is familiar to all.—J. L. ERB.

Dollar for Dollar

WE hear much in these days of minimum wage agreements and minimum prices for the necessaries of life and other attempts to protect on the one hand the laborer from being underpaid and on the other the public from being exploited. The sentiment is common in all breasts that we must get as much for ourselves as the traffic will bear and that it is the business of the other party to the contract to see that his rights are protected. There is, however, a great deal of foolish shortsightedness about this policy which interferes ultimately with the greatest success. "Honesty is the Best Policy," not only because it keeps one out of jail, but because it establishes one's reputation for reliability and fairness, and, in the last analysis, the bulk of the world's business is done on the basis of reputation or, as we sometimes call it, "credit." One may be as much within one's rights as was Shylock in demanding his pound of flesh, and yet be as truly wrong as he proved to be when the case was finally decided. It has been my impression that the people who have succeeded were, as a rule, those who gave quite one hundred cents on the dollar and were not afraid to do a little extra where necessary.

The true bearing of these "sage reflections" is in the line of the little demands which are inevitably made upon church musicians for services which are not definitely "nominated in the bond," but which add to the efficiency and the completeness of the work of the congregation which they serve. I find that too often the church musician accepts without a "thank you" any omission of duties or services which makes his work easier, but boils with indignation if a corresponding increase of labors is expected of him. A contract is, of course, a contract, and perhaps music committees are, as a class, inclined to regard the rights of the musicians too lightly. Nevertheless it is by the manner in which we perform the present duty that we grow into the larger opportunity. Moreover a reputation for willingness and cheerful coöperation has never yet lost a man a job, though it has on many an occasion saved a place for him that might otherwise have gone to someone else. Maybe a little more regard of the point of view of the employer —the man who pays the salary—would do us all a lot of good.

An interesting case from one of the largest cities in the country illustrates my meaning.

A solo quartet and a fine organist had for a number of years furnished with entire satisfaction the music for a wealthy church; that is, their musical performance had been artistically acceptable, and they had not in any sense made themselves obnoxious by their behavior in the house of worship. There had been, of course, the usual mutterings because the choir would insist on conversing and chewing gum and reading newspapers or novels while the sermon was going on, but, then, that is too often the habit of choirs, and people have come foolishly to endure it.

One Sunday, however, the minister unexpectedly preached a short sermon. Perhaps he should not have done this; perhaps he was not playing fair. But it happened at any rate. At the close of the sermon he announced his hymn as usual, but there was no response from the organ. Fearing that perhaps the organist had not heard (as, indeed, he had not) the minister repeated the announcement with the same result. About the same time, alarming odors of smoke began to ascend from the basement and several of the ushers hastened down to see what was the matter. They discovered the organist and the men-singers in the furnace room enjoying their peaceful cigarettes. The musicians had counted on five minutes more of grace and were, of course, much surprised when they discovered that the minister had exceeded the speed limit. For once the indignation of the congregation expressed itself and the entire aggregation was discharged, though one member at least of the quartet was probably the best singer of his type for five hundred miles.

These musicians would probably have claimed that they were giving exactly what they were paid for, and maybe they believed it; but I do not think they would have had much standing in a court of justice. I am inclined to believe that they did not give one hundred cents on the dollar, even although they did perform every musical duty which had been imposed upon them. After all, they owed a further duty to the church. Even although they might previously have been in the habit of smoking their cigarettes during sermon time and had not delayed the service, they were guilty of a breach of contract just as truly as on that last Sunday when they were discovered. It is only fair when one accepts a salary, one should ally himself with the business. If he cannot do so, he should in decency retire voluntarily.—J. L. ERB.

Saint-Saëns on Improvisation

FORMERLY, improvisation was the basis of the organist's talent; his virtuosity was light—music written for organ with concertante pedal was beyond his powers. As a compensation, we had improvisations of the highest order. Little by little our organists have bent themselves to acquire the virtuosity which they lacked, and the fugue with obbligato pedal has become familiar to them; but at the same time, under the influence of the German School, improvisation has fallen into disrepute.

It is impossible for me not to deplore this needless decadence. Without speaking of the monotony which results from it—for all organists have very nearly the same repertory—it is improvisation alone which permits one to employ all the resources of a large instrument, and to adapt one's self to the infinite variety of organs; only improvisation can follow the service perfectly, the pieces written for this purpose being almost always too short or too slow. Finally, the practice of improvisation frequently develops faculties of invention which, without it, would have remained latent.

I have spoken of Lefébure-Wély, whose published works for organ possess such scant interest, and who was a marvelous improviser; I might mention others whose improvisations were superior to their written compositions. Necessity, and the inspiring character of the instrument, sometimes accomplish what meditation is unable to achieve. It may excite surprise to learn that the *Andante* of my first Sonata, for piano and violoncello, and the conclusion of my *Symphony in C Minor*, were created on the manuals of the organ.

The most beautiful things are beautiful only in their place. And so, how can a fugue or a toccata by Johann Sebastian Bach make its way into an offertory? They are concert pieces which bear no relation whatsoever to a Mass, and which inspire neither a meditative nor a prayerful mood; beyond the comprehension of the audience to which they address themselves, they can interest but a few rare auditors familiar with them.

A virtuoso hardened to every difficulty, an ingenious improviser—such should the perfect organist be. It is to form such organists that they are laboring in the organ-class at the Conservatory of Paris, where execution and improvisation receive an equal meed of honor.—*The Musical Quarterly.*

Music's Debt to Organists

THE art of music owes a tremendous debt to organists and to the organ, and it is only the unfortunate decadence in America of the organist and of the organ that has given rise to this prejudice against them. Purcell, England's greatest musician, was an organist. His influence over Handel cannot be overestimated. Handel himself was an organ virtuoso. Frescobaldi, the most learned musician and the greatest artist of his time, was an organist. Froberger, Scheid, Clerambault, Titelouze and Pachelbel, teacher of Christoph Bach, all were organists. Buxtehude and Böhm, whose compositions made so great an impression on Johann Sebastian Bach, were organists; also Couperin, the founder of a line of musicians which held in France a position similar to that of the Bach family in Germany. Was it not de Grigny, the organist, that "peer of the greatest composers," whom Bach particularly admired and whose organ works he copied with his own hand? Bach himself, the great musician of all time, was an organist and trained his sons to become organists. None of these men "hated the organ" in the phrase of some modern Americans. They loved it. In fact, as Spitta says in his "Life of Bach," "the art of organ playing was the center of all instrumental music till the middle of the eighteenth century."

How Old is Music?

MUSIC is as ancient as the wind, says the *Christian Science Monitor*. There never was a time when it could not be heard. Long before history books were written, birds and people sang, and the wind blew among the leaves and branches of trees and rushed through beds of reeds by the water's edge, making melody all the way. To-day it is continually playing its tunes amongst the fields of corn, along the telegraph wires and round and down the chimney pots.

Playing Piano for Evangelical Meetings

By Foss L. Fellers

The evangelistic pianist should be a good pianist and a good accompanist. To be a good pianist does not necessarily mean that he must be able to play from memory a program consisting of a Bach prelude and fugue, a group of Chopin etudes and some of the ultra modern compositions. To be a good accompanist does not necessarily mean that he must be able to play from memory a program of Schumann and Schubert songs and appear in recital with Caruso, etc.

I believe that the worst criticism we have to-day of the evangelistic pianist is the fact that he is able to do "stunts," but is not equipped to do anything else. So it is equipment I am pleading for the evangelistic pianist. What is the result after the pianist has read some of the Beethoven sonatas and played perhaps one or two of them in a creditable manner? Or what is the result after he has read the compositions of Chopin and studied in detail one or two of his standard compositions? What is the result after he has read the Schubert songs with a good singer? The result is that he will do away with the "stunts" he-has heretofore used and adopt some ideas which can continually be used and never wear out.

How to Lead a Congregation

How do we want to play in this class? *First*, play the hymn exactly as it is written. I could speak at length upon the experiences I have had in trying to get pupils to play the four parts. It seems that to a great many pianists the choral effect of a hymn has no value whatever. If the melody is played with a somewhat weak accompaniment—very frequently improvised without previous practice—many a pianist seems to think that he has given out the musical value of the hymn. I will say that as a rule a prelude to congregational singing should be given out with the exact four parts of the hymn.

Secondly, play the hymn with the thought in mind of leading the congregational singing. Now, I do not mean that the pianist is expected to lead a congregation without a conductor. Of course it is possible to lead a congregation without a conductor, but it is much better to have a conductor. The pianist will be either of great assistance to the conductor, or he will be a great hindrance. Notice, I put conductor before congregation, for the pianist is supposed to follow the conductor and lead the congregation.

In playing for congregational singing there are two things to be emphasized—rhythm and melody. The melody may be played in octaves in the part of the upper register of the piano which will give it the greatest possible advantage in leading. Some melodies may be situated high, others not so high. It is obvious that the short and high pitched strings of the piano will sound out above a great congregation. This will give the piano the greatest advantage possible in helping the congregation not only to keep up to pitch, but also to get the right idea of the intervals involved. However, in playing for an evangelistic chorus rehearsal it is better to play the exact notes until all parts are true, and when the hymn is new to the congregation, it is better to play it exactly as it is written for a number of times, since there are many people in the congregation who know enough about music to listen for their part but who do not know enough to read it.

Thirdly, play the hymn with an improvisation. By an improvisation I mean playing the melody with an attractive accompaniment or counter melody. I do not think it is in good taste to employ a counter melody which happens to be another familiar melody, which I have heard pianists do and which attracted our attention to his "stunt." Taste in improvisation may be acquired by the study of the classics, finding out how the masters wove different accompaniment schemes around their various melodies.—From the *Music News*.

Organists and Their "Little Foxes"

How many of us organists allow that miserable little fox, "a poor organ," to come between us and success; or some ungodly music committee or rector—just as if that particular church could never contain a new organ, or as if that one miserable music committee represented the entire universe of music committees, or as if that one narrow-minded, bigoted clergyman was the only one you would ever have the opportunity of meeting.

Don't forget that if you don't get a new organ in your church in place of that old fire-trap that is there now, someone else who has a little more intelligent determination than you will do it after you are gone. You'll wonder how he did it, and it will be to your everlasting disgrace that you did not make the most of the opportunity when it was yours.

Don't forget, either, that there are music committees in some churches that have a more well-defined knowledge of musical conditions than you ever dreamed of. Find them. If you don't, remember someone else will.

Then don't forget that in the place of your narrow-minded, bigoted clergyman you will find some of the most noble, godly men the Almighty ever breathed the breath of life into. Most of us are so fast asleep that we fail to see these things until it is too late.

I plead with you that you refuse to allow these things to be the "foxes" that will eventually spoil your lives. The mighty men of this world have been the men who have had to fight that they might achieve. They have met these sneaking little foxes face to face, and have killed them off one by one. If the organ in your church, the music committee, or the rector, or anything else is proving a fox in your life, get rid of it. If by killing off these little foxes in your life, you have made yourself worthy of better things, better things are waiting for you, but you must first kill off these things so clinging in their nature that drag us down to eternal death.

The reason for an old worn-out squeaky organ being in your church can be traced to the fact that there is a "fox" lurking around somewhere. It's to your everlasting disgrace if you don't hunt him out. Every old, worn-out organ in a church is a disgraceful monument to the man who can, but simply won't or don't.—Chester H. Beebe in *The Evening Post*.

Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

The Benefits of the Class System

The many letters received by The Etude, inquiring about the class system of violin instruction, proves an ever-growing interest in the subject. It is only within the last few years that much attention has been paid to this method of teaching the violin in this country, although it has been used very extensively in Europe, in one form or another, for many years. Especially in the British Isles do we find much violin instruction by the class system, almost every school there having its violin class and orchestra.

As every educational system has its advantages and its drawbacks, so we find that much can be said both for and against teaching the violin by the class system, according to how it is conducted. In considering what can be accomplished by this method, there are three things to be reckoned with: the size of the class; the talent of the pupils, and the stage of their advancement, and whether they have individual private instruction in addition to that received during the class lesson.

In the case of a small class consisting, say, of four pupils, where each pupil receives a certain amount of individual instruction while the rest listen, a great deal can be accomplished in a serious way. A lesson in a class of this size usually lasts for an hour-and-a-half or two hours, each pupil receiving a half-hour or less of private instruction for himself. Conducting the lesson in this manner, the teacher can correct the position, bowing, intonation, etc., of each individual pupil, and these corrections, remarks, illustrations and general information will prove of the greatest interest and value to the listening members of the class, as well as to the pupil receiving the individual instruction.

In classes of four, conducted in this manner, two courses can be pursued; either the four pupils can study the identical technical work, studies, pieces, etc., or each one may be working on different material. Either plan has its advantages. Where the same material is studied, a certain amount of time can be gained by having the four pupils play the studies and pieces, and even the technical exercises, together in unison, as well as separately, as soon as they are far enough advanced to do so. Where each pupil has different exercises and pieces, the lesson is somewhat more interesting and the students become acquainted with a wider range of compositions.

Two lessons per week in a class of four, conducted as outlined above, is an ideal method of studying the violin, and is naturally far superior to the usual method of two strictly private lessons of half-hour each per week. With two hours at his disposal the teacher can go into minute details which would be impossible in the case of a single half-hour lesson. One suggestion, bit of information or illustration will suffice for all, instead of having to be given to each pupil separately. A two-hour lesson also leaves considerable time for unison work.

One advantage of class instruction of this kind is that it develops confidence and overcomes timidity in the case of bashful, diffident pupils who are nervous about playing before others. Many pupils of such classes testify to the fact that they would feel less timidity about playing for a large audience than for their fellow-students, since they are quite well aware that the latter will detect mistakes much more readily than the general public. Another advantage of the class system is the social element, which enters largely into the matter. Man is a social animal and he enjoys the association with his fellows. He will naturally be interested in meeting with his fellow-students, all trying to accomplish the same work as himself and he will be spurred on in a friendly rivalry to accomplish it better than any of the rest. A pupil would much sooner play a lesson which he has badly prepared for his teacher alone than for a class of his more merciless fellow-students.

In conducting violin classes, the teacher should strive to keep the close attention of all the pupils and see that, when he is giving one member individual instruction, the rest are listening. If the rest are inattentive or prefer to read books or music while one member is playing, the peculiar advantages of class instruction are lost.

Class instruction as outlined above has been very popular in Europe for many years. It is of especial value in the case of advanced pupils, who are able to appreciate and really criticize the work being done by the others and profit by the suggestions of the teacher. Eminent instructors in the art of the piano, and singing as well as violin teachers, have often followed this plan, as witness the cotcrie of pianists and piano students who met at Liszt's house at Weimar to hear the criticism and instruction of Liszt as each one played in turn.

There is another kind of violin class instruction with which very little can be accomplished and that is where a large class, fifteen or twenty or more, of absolute beginners or comparative beginners meet once or twice a week for an hour's instruction. In a class of this size, most of them with cheap, crudely constructed violins, it takes almost all the teacher's time to keep the violins in tune, let alone giving each member of the class the proper individual instruction. Under such conditions it is impossible for the teacher to give the pupil anything but the crudest technic and the merest smattering of the correct elements of violin playing. In the case of the average violin pupil, it is all the most skillful violin teacher can do to fashion him into a respectable violinist with two individual half-hours a week.

I recently had the opportunity of examining a number of pupils who were the product of such a large-class system. Some bright genius hit on a scheme of commercializing violin instruction by the class system in the following manner: He would go to a town and organize violin classes by a house-to-house canvass. Each class consisted of twenty members. All were taught at once, the lesson lasting one hour. The term consisted of forty lessons, and the price was $30 for the term—75 cents per lesson. Each pupil received as a gift a cheap violin outfit, costing at wholesale possibly $7.50. At this rate it will be seen that the teacher's fee for each actual hour of instruction was over $10. Out of six of the pupils of the school who had completed the forty weeks' term, whom I examined, not one had the proper position, not one knew how to hold the violin and bow correctly. Everything was wrong, every position, every movement of bow and finger. All the fundamentals of violin playing were incorrect. All the pupils had gained was a slight ability to read music of a popular character, a superficial knowledge of time, notes and rests and the various characters used in music, and a limited ability to play with correct intonation in the easier keys. This is all the more talented pupils had gained. Those without talent knew absolutely nothing. After having formed so many bad habits, it will be difficult for these mistaught pupils, if they wish to acquire the art correctly, to establish the correct fundamentals of violin playing without the greatest exertion and constant care on their own part and that of their teacher. Most of them can never be gotten into shape and they will play incorrectly as long as they live.

Beginners can gain great benefit from playing together only if they have private individual instruction besides. It will be urged that we have these beginners' classes of fifteen or twenty in schools all over the world and that they learn to play. This is no doubt true, but the point is—how do they play? If bad position, false intonation, rasping, scratchy tone, bad time, and every other fault known to violin playing can be called "playing," then the system of instructing beginners in large classes is a success. If not, it is a wretched failure. The most excruciating noise I ever listened to in my life was

Misfit Pupils

"Artemus Ward tells us about a man he knew in Oregon who had not a tooth in his head and yet who was the best bass drummer he ever heard. This story does very well as an Artemus Ward joke; but if Artemus Ward had been a cornet teacher and if the man without any teeth had gone to him for lessons on the cornet, he would not have thought the joke very funny. And yet this is the sort of a thing teachers have to put up with all the year round. Piano teachers get pupils with fine mouths for the bass tuba, but with hands webbed enough for an amphibious cross between a white man and a duck. Violin teachers get pupils who have not a fine enough ear to tune a perfect fifth, but with a sense of rhythm sufficient to make them solo drummers. Cornet teachers get pupils with hare lips, but with hands big enough to play octaves on the double bass. Trombone teachers get pupils with arms too short to reach the seventh position, but with a delicate tone sense which would have made fine oboists out of them. 'Cello teachers get weaklings with curvature of the spine, who get twisted into an S when they try to play a loud tone on the C string with the tip of the bow, and who would have been very much improved by the wholesome lung exercise of playing the flute. And all teachers—from the trifler with the jew's harp to the master of the organ—all of them get pupils who forget various things. Sometimes they forget who their old teachers were when they come back to the States with a German veneer or a little French polish on them after a year abroad. Sometimes they forget to pay for their lessons and act as if the teachers owed them considerable money for the use of their names as pupils. Then there is the hopelessly conceited pupil who blames all his lack of success on the teacher. There is also the over-confident pupils who applies for a position in the Boston Symphony Orchestra or in Sousa's Band at the end of the first year of his training. Teachers also know the anxious but timid pupil who will do nothing but what his teacher shows him. He takes lessons year in and year out without learning how to do anything for himself."—*New York Musical Courier*.

Heavy Programs

It is not often that a violinist plays three concertos in a single evening, but this feat was accomplished recently in Cincinnati by Eugene Ysaye, one of the greatest living violinists, who played on one program a concerto by Viotti; the *Symphonie Espagnole* by Lalo; and the *G Minor Concerto* by Bruch. The accompaniments were played by the Cincinnati Symphony Orchestra, under the direction of Franz Kneisel, first violinist of the Kneisel Quartette. The concert was given at the Cincinnati Music Hall, and much enthusiasm was manifested by the large audience.

In Europe three concertos are sometimes heard in one concert, but it is rare in the United States, since American audiences are apt to demand more variety in a program. While an artist of the supreme excellence of Ysaye, might be able to hold the attention of an audience through three concertos, it is hoped that his example will not be followed by violinists of lesser rank. One concerto is usually sufficient for any program.

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a class of twenty-five ten-year-old violin students trying to play a march after two months' instruction.

In these classes pupils of real talent often become interested in the violin and afterwards go to private teachers and learn the art of violin playing correctly, and the fact that many pupils become thus interested through the large-class system is about all that can be said for it.

Re-Hairing the Bow

INQUIRIES are continually coming to the violin department as to how often a violin bow should be re-haired. No exact time can be specified, since the wearing out of the hair depends on how long the bow is used daily, how strong a pressure the player exerts in playing, and to some extent on the quality of the hair and how well the bow has been haired. Wire E strings wear the hair more rapidly than gut or silk. Boiled down to a single phrase, the bow should be re-haired as "often as it needs it," just as the barber hones his razor when the strop will no longer give it an edge. An experienced violinist can tell instantly whether a bow needs rehairing, by the "bite" or "attack" of the hair on the strings.

It is very hard, even in the large cities, to find a workman who can re-hair a bow perfectly. The hair must be combed until it is in perfectly straight lines and not with some of the hairs crisscrossed, as bunglers who try to rehair bows leave it. The hairs must also be equally tight and not some loose and some tight. A bow, re-haired in the proper manner will produce a much finer and more sonorous tone than one with some of the hairs tangled and with loose hairs in streaks. Many violinists try to re-hair their own bows. In this they make a great mistake, as it is a job for an expert, with a great deal of experience in rehairing bows. There is also a great difference in the quality of hair. None but the best should be used.

I once called on Edouard Remenyi, the late famous violinist, and found him doing up a package of bows for shipment by express. He informed me that he was shipping them to Paris. He said he could not find anyone in this country, who could re-hair a bow to his satisfaction, so he was sending them to Paris to a workman whom he considered the best re-hairer of bows in the world. He liked the sharp, clean "bite" of new hair on the string, and never used a bow, without rehairing, longer than two or three weeks.

Sometimes a bow will seem to need re-hairing, when the failure of the hair to "take hold" of the string is the fault of its not being rosined properly. Pupils often leave their rosin lying around, or handle it with greasy fingers, so that the rosin no longer comes off as it should, as it offers a smooth, glossy surface to the hair, which fails to take hold of it. This condition, when it occurs, can be remedied by scratching the smooth surface of the rosin with a pin or knife.

It is astonishing how negligent inexperienced violin players and pupils are about getting their bows re-haired. One often finds bows in use, the hair yellow with age, and worn perfectly smooth, which have not been re-haired for years. Their owners wonder why they cannot get a good tone from their violins, and usually blame the violins, the strings or something other than the true cause. Good, fresh, well-rosined hair is absolutely necessary if one would produce a good tone from the violin.

American Violin Music

TIME was, when it was the rarest thing imaginable to find an American composition on the program of a prominent concert violinist. The situation in this respect has been rapidly changing within the last few years, and a large number of American violin compositions are now in the repertoire of all the leading violinists. Take the example of Cecil Burleigh, for instance. Mr. Burleigh is at the head of the violin department of the University of Montana. He has written no less than 139 short compositions for the violin, besides a number of long ones. Many of these compositions are on the programs of the leading American and foreign violinists now on tour; and they win fully as much applause as do those by prominent European composers. One concert violinist states that he has thirty and forty of these compositions in his repertoire. Burleigh is a comparatively young man, and has much good work ahead of him.

A First-Aid for the 'Cello Student in Acquiring the Staccato

By G. K. Schwartz

THE staccato is at the same time one of the most difficult and one of the most essential tasks for the young string student, and the difficulty is increased for the 'cellist, since the force of gravity works against him in such a manner that it requires a certain amount of muscular tension to prevent the bow from slipping down over the bridge.

In working out the staccato, the following plan is recommended: the movements or phases of the drill are threefold, and the student may count one, two, three, slowly as they are made. Upon the first count, the point of the bow, held firmly, is pressed very hard upon the string; with the second count, the bow is started forward, moving toward the middle about four to six inches, and, at the very instant the bow starts all tension in the right hand and wrist is completely relaxed; during the third count it is important that there should be an absolute pause or rest. In order that the relaxation during the second count may be complete, it will be found very helpful, as a temporary aid, to take a piece of twine of length sufficient to reach from the A string peg to the bridge, fasten one end to the bow near the point, and adjust the other end to the peg outside the peg box so that the bow will lie at the proper place upon the string. Thus the 'cellist will be relieved of the task, which is often a last straw, of maintaining the bow in its proper place while the elementary straining of the muscles is going on.

This help should, of course, be used sparingly and only in the very early stages, as it is necessary that *all* of the muscles involved should be put into action as soon as a reasonable confidence in the production of the staccato attack is acquired.

Please mention THE ETUDE when addressing our advertisers.

Fake Violin Labels a Cruel Fraud

Many letters continue to reach the Etude from owners of violins, who, on the strength of the fact that their violins contain labels, bearing the names of famous violin makers, jump to the conclusion that their violins are genuine and worth fabulous sums. It has been repeatedly explained in the Etude, that it has been the custom of a hundred years or more, of violin manufacturers to paste facsimiles of the labels of Stradivarius, Guarnerius, Amati, and other famous violin makers, in their violins, the idea being more to show the type of model used than a deliberate attempt to delude the public into the belief that the violins had been made by the great masters whose names appeared on the labels. These labels are often found in violins which retail for as low as $5.00.

It cannot be too emphatically stated that it is impossible to judge the identity of a violin by a copy of the label sent by mail. There seems to be no law against using these labels in this manner, so we find any kind of a label in any kind of a violin. It is a pure waste of postage for people to write us concerning their violins which they expect us to value on the strength of a copy of the label in the violin. The advertising columns of the Etude contain the names of a number of reputable firms dealing in old violins. Readers who possess violins which they believe are genuine products of the old masters of violin making, should write to one of these firms and arrange to send the violin for an examination. Written descriptions and photographs of the violins are of little use in telling whether they are genuine or not. The violins must be actually seen and carefully examined.

Answers to Violin Questions

H. G.—The wording of Imitation Stradivarius labels is the same as the original. Some of these imitation labels are crude affairs, while others are made with all the skill of a handicraftsman. EXPERIENCE in judging whether a violin is a genuine (Cremona, pay little attention to the label. They judge more by the varnish, the lines of the violin, the modeling, the carving of the scroll, the wood, the cutting of the F holes, and all the characteristics and general appearance of the various parts of the violin, which mark the work of the original maker. The general public seems to go entirely by the label, which is really of very little use in determining the real maker, since any kind of a label can be pasted in any kind of a violin. Occasionally a genuine label is met with in an imitation violin.

J. R. P.—While Johann Schmidt, who made violins at Cassel, Germany, from 1800 to 1825, can hardly be called one of the famous violin makers of the world, he made many excellent instruments, which are highly esteemed, especially by German violinists. 2. It is very difficult to fix the value of such an instrument without examining it, for instruments by all but the most famous and best-known violin makers, depend solely on their tone qualities for their value. Violins made by the great masters of the art have an added historical value. 3. If the varnish is in fairly good shape it is not good policy to have the violin re-varnished. 4. With strenuous usage two hours a day, which you say your how gets, it ought to be re-haired three or four times a year, if you wish to get a good "attack" from the hair. If you use a wire E string, more frequently still, for a wire string wears the hair much faster than gut or silk.

C. A.—In conducting your classes of beginners in violin playing, it would be best to limit the class to three or four members. The lessons might last for an hour and a half or two hours, the time to be divided up equally among the members. In individual instruction, one playing while the rest listen. In a few months the pupils, if they have the requisite talent, will be able to do a certain amount of playing together in unison, in addition to the individual instruction. In a class larger than four beginners, it is impossible to accomplish anything, because there is not time enough for individual instruction in bowing, correct position, intonation, etc. For the first two years, individual instruction, in addition to unison and orchestra, and ensemble work, is absolutely necessary. However, if a good plan to have pupils who are taking individual instruction in classes of four, meet once a week for purely ensemble work, THE ETUDE will soon publish an extended article in this department on the class system in violin teaching.

F. H. C.—There is a large number of formulas for making violin varnish, in fact almost every eminent violin maker has a special formula of his own. The following formula for oil varnish was used for many years by an eminent European violin maker: Amber, fused, 2 oz.; oil of turpentine, 5 oz.; drying linseed oil, 5 oz.; dissolve by heat.

Varnishing a violin requires special knowledge and care, so I would advise you to get a book on violin making before trying it. There is a book, *The Violin and How to Make It*, by Honeyman, which contains full directions for varnishing and also a large number of formulas for making varnish. This costs 50 cents and can be obtained from any music house.

C. S. R.—1. There is no accent on the eighth note because it is syncopated. 2. The tremolo in the example you send lasts practically six beats. Lift the bow, and bring it down with great force on the chord marked S% at the first of the next measure. Two or three strokes of the tremolo will no doubt be lost in the operation of lifting the bow, just as a singer is obliged to slightly shorten certain notes when breath is taken between two tones, but this will not interfere with the general effect of the passage. 3. In playing violin or orchestra duets, especially in public, the performers should stand. The one playing the first part should stand to the right and the one playing the second to the left. The music rack or racks, if two are used should be placed at the front of the stage directly facing the audience.

J. D.—For the continuance of your studies get *Hrabe Special Studies Op. 36, Book 1*, also Shradieck's *Scale Studies*. 2. A good musical dictionary will supply the information. 3. The term sonata is an instrumental composition in three or four extended movements, contrasted in theme, tempo, and mood. A duet is a composition to be played or sung by two performers. A serenade (an evening song) is a composition suitable for a lover to sing before his lady's window, or an instrumental composition in similar style.

G. R. S.—There are hundreds of thousands of violins in the world bearing Guarnerius labels, similar to the one in your violin, so there is very little likelihood of its being genuine. If it is a real Guarnerius, it would be worth from $5,000 to $15,000, according to preservation and quality.

G. W.—There are hundreds of thousands of violins labeled with the name "Hopf," which have been used by many manufacturers for years as a trade mark. The only two makers of that name of any note were Christian Ludwig Hopf, Klingenthal, in Saxony, and Johann Hopf, Schoneck. I give you any idea of the value of your violin without seeing it.

F. O. B.—1. Impossible to set a value on a violin without a careful examination. 2. The age of thirty-two years is late to commence violin playing, and only a very limited progress can be hoped for. 3. THE ETUDE has published several lengthy articles on tone production within the past two years. If you will look up these back numbers, the articles would no doubt help you. However, it is a hopeless task to try to become a really good violin player without instruction. Much can be learned from books, articles and printed descriptions, but after all many things require practical demonstration by an experienced teacher. 4. It is certainly unusual for the wrist of the left hand to become sore after practicing. If you practice with the wrist and all joints of the arm elastic while practicing, your trouble will disappear. Any student intending to use violin playing as a recreation, and not as a profession, should practice an hour and a half or two days a week at most. So much depends on talent, that it is quite impossible for us to say how much progress could be made in a given length of time by a pupil with whose talent I am not familiar.

C. W.—1. If you will get a copy of Schradieck's Scales, you will find all the scales with fingering carefully marked for the different positions. 2. The effect of springing bow is to produce the notes in a *staccato* manner that is detached, separated) as opposed to *legato*. However, in violin playing what is known technically as "staccato bowing" is where two or more notes are produced in one how, the bow, however, not being lifted, being pushed along by sharp little jerks of the wrist.

F. R.—It would be difficult to advise whether you could use a violin made by the violin, without knowing just how much smaller your hand is and how much shorter your fourth finger is than normal. You can occasionally get a full-sized violin which fingers short (on account of the neck being shorter), or you could get a so-called "ladies' size" (⅞). If these were too large, you could play on a three-quarters size, although the tonal results on these smaller violins are much less satisfactory than in the case of full-sized instruments. Buying a violin is like buying a coat, it ought to be tried on. Better consult a good violin teacher and get his advice.

Variations on a National Song

By
EUGENIO PIRANI

One of the Most Unique Piano Numbers Imaginable

By clever piano composition the writer has portrayed the Flute, Violoncello Trumpet, Organ, Harp, String Quartet, as well as the Full Orchestra, in a series of variations on "America."

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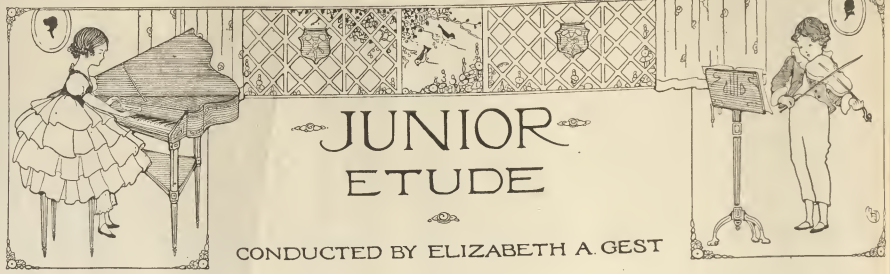


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

"Doing Something for Somebody"

THERE has never been a year in the world's history when "do something for somebody" meant as much as it means now, and a great measure of this "doing" takes the form of giving—give money, give clothes, give time, give energy, and give talents.

You juniors may have more of some of these things to give than others, but you can all give a little of your time, energy and talents, no matter where you live or how you spend your days.

Have you ever done any philanthropic work? You know nearly all of the music clubs and societies now do philanthropic work of some kind or other—you have probably heard of it—and there is no reason why you should not do some in your clubs and classes; and if you do not happen to belong to a music club or class, you can work individually, or with a few of your friends.

Wherever you live there is probably a Hospital, or Institution, or Home not far away, where a little music would be greatly appreciated; or you may know one or two invalids who cannot go out, and who would be delighted to have you come and cheer them up with a little music.

If you are a pianist, ask one of your friends who sings or plays the violin to go with you, and play a few numbers for these unfortunate people who have so few opportunities to hear music, and to whom it would be a real treat.

Just imagine yourself in the place of these people, and think how delighted you would be to have some one come in and play or sing for you.

Do not think that because you are a Junior you are not far enough advanced in your music to do this. Play what pieces you have, no matter how simple they may be. If they are very simple and easy, put your extra energy and ambition into playing them unusually well, and remember that you are giving pleasure to some one.

See how many of you can do something charitable along these lines before you receive your next number of the Junior Etude, and write and tell us about your experiences.

You will find that it will be very interesting work for you, as well as enjoyable for your appreciative listeners.

Ear-Training

My teacher says
That I should know
Major and Minor by ear,
But really I think
That it's terribly hard
For I never know which one I hear!

Yardstick Time

Do you think 4/4 time is easier than 3/4 time? I do not see any difference myself, but a friend of mine really believes that it is (of course, she is just a beginner in music).

One day after she had played a simple little piece very nicely I told her that she played it well, and what do you think she said? She said, "I played it well because it is in 4/4 time. It is easy; 3/4 time is hard."

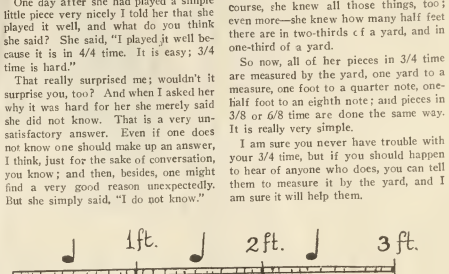
That really surprised me; wouldn't it surprise you, too? And when I asked her why it was hard for her she merely said she did not know. That is a very unsatisfactory answer. Even if one does not know one should make up an answer, I think, just for the sake of conversation, you know; and then, besides, one might find a very good reason unexpectedly. But she simply said, "I do not know."

Then I asked her, "How many feet are there in a yard?" Of course she knew that—everybody knows that.

"And how many feet in two-thirds of a yard, and in one-third of a yard?" Of course, she knew all those things, too; even more—she knew how many half feet there are in two-thirds of a yard, and in one-third of a yard.

So now, all of her pieces in 3/4 time are measured by the yard, one yard to a measure, one foot to a quarter note, one-half foot to an eighth note; and pieces in 3/8 or 6/8 time are done the same way. It is really very simple.

I am sure you never have trouble with your 3/4 time, but if you should happen to hear of anyone who does, you can tell them to measure it by the yard, and I am sure it will help them.



Junior Etude Blankets

Squares for the Junior Etude blankets have been received from the following:

Ethel Marsh, Mertie J. Garber, Edna Kynch, Frances White, Harriet Elizabeth Moore, Nellie Ullrich, Sue Atkinson, Bertha Hein, Kate Comstock, Jane Eichelberger, Alice G. Schick, Miss Bidrel, Marie Rayhill, Florence Eichelberger, Clara Galbraith, Bertha Augenbaugh, Florence Cutler, Juliunette Lecoco, Mrs. Clara E. Humphries, H. L. Haywood, Alfrida Andrews, Martha Conner, Charles E. Lyman, Mollie Metzger, C. W. Moore, J. M. Ulbern, Mrs. Roberts, J. B. Walker, Carrie Hillis, Clara Eichelberger, J. W. Baldwin, C. Banister, Bessie Hutchins, Annie Patton, B. E. Withem, Della Rayhill, Mrs. J. H. Fornoff, Mrs. Reitz, Drusilla Umpleby, Mary S. Cohenour, Mrs. Johnson, J. H. Overholt, Mrs. Marsh, G. Glasglow, Sara Alice G. Schick, Miss Bidrel, Marie Rayhill, Florence Eichelberger, Clara Galbraith, Bertha Augenbaugh, Florence Cutler, Juliunette Lecoco, Mrs. Clara E. Humphries, H. L. Haywood, Alfrida Andrews, Martha Conner, Nellie McIntosh, Mildred Murphy, Dorothy May Isenhorn, Helen Scheidling, and Marjorie Cook.

(This list will be continued next month.)

Silent Hands

DID you ever try to play both hands together, but allowing only one hand to sound the keys? The other hand should "play" too, but it must be a "silent hand," touching the keys but not sounding them.

This is excellent practice. It helps you with your memorizing and develops concentration; and you know that anything that develops concentration is good. As you become more and more advanced in your music, you will realize how very important the power of concentration is, and you will be glad that you began to develop that power early.

The more successfully one can concentrate, the faster one can memorize, and when memorizing long compositions, speed and accuracy are useful habits to acquire.

Then, when playing before others, either in public, or before a small gathering of friends, the more one can concentrate on the notes and their interpretation the better one's playing will be.

So practice playing with both hands, but allowing only one hand to sound the keys. Probably you will wonder why you should do this, and you would like to know the reasons.

First, it gives the brain twice as much to think about as when playing each hand separately, and that extra work is very good for the brain.

Second, it "individualizes" the hands—that is, one hand does not care what the other hand does—they are quite independent of each other.

This independence of the hands is very necessary when each hand plays a different rhythm, as for instance, two against three. (No doubt, you have already found out how hard that is to do evenly); and it is also necessary when one hand plays "soft," and the other "loud" at the same time.

Third, it develops better control of the fingers, for it is not easy to touch the keys without sounding them, and probably at first you will sound a key every now and then.

Fourth, it develops speed in memorizing and makes one accustomed to *hearing* one hand alone while playing both hands together.

Try it for a few minutes on each thing you practice this week and next week. The immediate result will be a better lesson than usual, and the future results will be improvement along all the above lines.

There once was a girl called Susanna,
Who wanted to play the piano;
She practiced all day,
And then fainted away.
So they sent her right down to Havana.

Junior Etude Questions

Who Knows?

1. Who wrote *The Magic Flute?*
2. What is a symphonic poem?
3. What is meant by "enharmonic change"?
4. When did Handel die?
5. Is the *Seasons* an opera or an oratorio, and who wrote it?
6. Who wrote *Old Black Joe?*
7. What is a triad?
8. What is meant by "instruments of percussion"?
9. Translate *pesante, con anima, quasi allegretto, senza ritardando.*
10. What is this?

Answers to Last Month's Questions

1. Handel. 2. A slender wood-wind instrument with metal keys. 3. 1750. 4. French. 5. Wandering poet-singers in France about the twelfth century. 6. Compositions in the form of masses. 7. Unaccompanied choruses. 8. 1813. 9. A note is written to be seen, a tone is sounded to be heard. 10. A lute.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to musical puzzles or kodak pictures on musical subjects.

Subject for story or essay this month, "How Music Helped Me to Do My 'Bit.'" It must contain not more than 150 words. Write on one side of the paper only.

Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "Junior Etude Competition," 1712 Chestnut street, Philadelphia, before the twentieth of April.

The names of the prize winners and their contributions will be published in the June issue.

The results of the last competition will be published next month.

DEAR JUNIOR ETUDE:

I live in the Green Mountains of Vermont, and I dearly love the big mountains. We have a great deal of music here; nearly all my friends and relatives play the violin or piano, and I play the piano and enjoy taking music lessons. I have taken the ETUDE for two years and I like it, for it has taught me a great many interesting things.

Your Friend,
FLORENCE PHILIPSON (Age 11),
Brandon, Vermont.

Puzzle Corner

Etoka A. Hellier

THE answers to the following are parts of the violin or piano.

1. Something used in flying a kite.
2. Something used by a cobbler.
3. Something good to eat.
4. Something made of ribbon.
5. Often built near water.
6. Part of the human body.
7. Something needed when cooking.
8. Something used in transacting business.
9. Part of a lock.
10. A carpenter's tool.
11. A part of a bicycle.
12. Something to wear.

Dirty Keys

DIRTY keys—do those words trouble your conscience at this particular moment? Most of you keep your keys clean most of the time, I am sure, but then it is easy to forget such little details! How many of you can raise your hands as you read this, and say "My keys are clean!" If you cannot raise your hand, please go and clean your keys, and then come back—it will not take three minutes.

You know, besides looking *very* unattractive, dirty keys do spoil one's playing. Now you may doubt that, but it is quite true, because one's fingers cannot glide over dirty keys as they can over clean, slippery ones.

Every day before practice, clean your keys (use a soft cloth, just slightly damp), and wash your hands in *warm water and soap*, and you will not know yourself when you practice (at least some of you will not).

Some of you may doubt the necessity of this, too, and say that your hands are clean and do not need washing, but wash them in warm water, anyway.

The reason is deeper than just to make your hands clean, for the warm water softens the muscles, and makes your hands and fingers supple and more energetic, and capable of doing better work; it calms and soothes the nerves, and makes the whole hand more easily controlled by the mind.

Nearly all the great concert pianists soak their hands in warm water before playing, and they *never* play on dirty keys, and their example is a good one to follow.

Ornaments

How many ornaments do you keep on your piano? Some people have one after another on their piano, all the way across and back again, plus several piles of music.

This is really a very poor place to keep ornaments, because they are apt to rattle or buzz from the vibration of the strings, and there is nothing so distracting as rattles and buzzes on or near the piano!

Then you know, the ornaments interfere with dusting the piano and with opening the lid, and they are not artistic, and the piles of music are not neat.

Find a better place to keep your music. The music cabinet is the place for it, and it is a sure sign of laziness to keep it on the piano. It only takes a few seconds to put it in the cabinet when you are through practicing, and the music is less apt to get dusty and torn when put away where it belongs.

If your music cabinet is over-crowded "fix it up" and make room for more.

If you really have more music than your cabinet will accommodate, find another place for some of the music which you seldom use (but be sure that it is arranged neatly and out of sight) and put the more frequently used pieces in the cabinet.

If you like to have a cover on your piano have a plain, dark one, without tassels or fringes hanging over the front or sides of the piano.

To return to ornaments, one pretty picture in a good, substantial frame, and one heavy, steady ornament is plenty. By steady is meant one that is not easily upset and will not rattle or jingle with the vibrations.

Flower vases containing water should never be placed on the piano, because by some accident the vase might be upset, and the water would do great damage to the piano

Miss Ellen Foster won a prize in a recent contest. Kindly send address.

The World of Music

(Continued from page 197.)

By an arrangement between the Surgeon General Staff and the official division of Camp Service, the soldiers will be provided with phones at each bedside, "listening in" at a central station, where music will be played and sung and news items read aloud.

A Philharmonic Society is being formed in Philadelphia, which will give a series of orchestral Sunday night concerts in March and April. This step, it is said, is being taken to overcome the Blue Laws of the State which have been invoked recently to prohibit "Sabbath"-breaking. In addition to the concerts, the Philharmonic Society will conduct lectures and theory classes. Membership dues are three dollars a year.

"Le Cheminean," a new dramatic opera by Leroux, had ita New York première during the week of March 1st. The libretto is by Otis Skinner, and was formerly called *The Harvester.* The music is said to be full of color and beauty of orchestration, and the solos are well adapted to the text and to the voices that sing them. The mode is distinctly modern.

Sir Thomas Beecham, the well-known patron of music, has offered to the city of Manchester an opera house, of the size and equipment of those in London, Liverpool, and other large cities. In addition, Sir Thomas will maintain the opera house for a term of ten years financially.

Under the new urge to Democracy, the *Moscow Conservatoire* has "suffered a sea change" that dubs it *The People's Palace of Music.* And—to show the solidity of its democratic intentions—the salaries of the leading artists and those of the lowly scrubwomen have been smoothed down—and up—until they reach the same figure. This, while eminently satisfactory to the latter, was so disquieting to the former, that they backed out of their jobs and refused to make music. Thereupon those in charge, or at least as much in charge as revolutionary political views would permit, were faced with the choice of changing the name of the former conservatory to "The People's Palace of Scrubbing," or of restoring the building to its former use—that of musical sounds. With the best will in the world to assist in this program, the scrubwomen were inadequate. So the artists were urged to continue their aristocratic activities—at the former salary. While they did—and everybody was happy again, and perhaps a tride enlightened on the limitations of a truly democratic modus as applied to music and musicians.

"Concerts are too long," declares an English physician. They are akin to a long ten-course dinner, where the diners eat themselves into sluggishness. Music is an exercise for highest and finest faculties, and, when enjoyed for too prolonged a period, results in the temporary dulling of the discrimination that is a mistake. This physician is a musical as well as a medical man, so his opinion is worthy of serious consideration.

The famous Malines carillon, whose destruction by the Hun has been reported several times since the German occupation of Belgium, are now declared to have escaped the ravages of the invader, largely through the watchfulness of Cardinal Mercier.

A Correspondence Course in Music is being given by the British Y. M. C. A. free to soldiers in France. It covers three months, and prepares for university degrees and also for preparation in the paper work of the Royal College of Organists.

The First Concert Hall in Japan has just been opened at Tokio. The Marquis Tokugawa and his son were the prime movers in the project, which promises to be a successful one. The first concert was given on the evening of its dedication, with full orchestra and chorus, and consisted of an all-Beethoven program, consisting of *The Consecration of the House,* the *Pianoforte Concerto in E flat* and the *Calm Sea and Prosperous Voyage.* The hall is erected in memory of the late Mikado.

Rimsky-Korsakoff's "Coq d'Or" was performed by the Beecham Grand Opera Company at Birmingham, England, at the beginning of its musical season.

Rachmaninoff's First Concerto, revised and still in manuscript, was played by the composer at a concert of the Russian Symphony Orchestra, at a recent concert.

The municipal Conservatory in Strasburg, the town of which the Allies are in possession since the armistice, has a new director, Guy Roparts, displacing the German, Hans Pfitzner, evidently to the vast satisfaction of the citizens, since the latter was notable for his ultra-German tendencies.

"Michel Brenet," French Musicologist, passed away in Paris aged sixty. It transpires that "Michel Brenet" was a pen name, the writer being a woman, Mlle. Marie Bobillier. She wrote authoritatively on various phases of music, having published over a dozen books on the subject. Her principal book was a history of the Sainte-Chapelle du Palais. She also wrote biographies of Handel, Palestrina, Gretry, as well as contributing constantly to the French periodicals.

By the shape of a singer's mouth a western professor claims to be able to tell what the probable range and quality of the voice should be, and this without hearing a note sung.

Symphony concerts for children have been adopted as a definite policy by the New York Symphony Orchestra. So far they have been well attended and astonishingly appreciated by the young hearers.

Music in quarantine had an unexpected outcome in the promotion to a higher rank of the soldier who suggested and organized a small chorus and orchestra among his comrades in misery and bondage. The authorities reasoned that a man who could make the best of an unpleasant situation and who could rally the partakers in that situation to some pursuit that would make them forget their discomfort, was a man who would later make his mark at the front as a fighter.

The most popular song among the ranks of the English soldiers is (to perpetuate a "bull") not a song, but a hymn—*"In the Cross of Christ I Glory."* In the exercise of supreme emotions engendered by the sacrifices of the battlefield, the soldier turns to the sincere and worthy in sentiment and music.

From a Teacher's Notebook

By Frank L. Eyre

If pupils could only see; if they could only hear! How often such complaints are made. Well, that is where the teacher comes in. If pupils do not see, they must be made to see; if they do not hear, their hearing faculties must be aroused. To establish that line of communication between the brain and the fingers, to perfect that connection between the eye and the ear—these are vital points and call for all the ingenuity and originality a teacher can summon to his assistance. And the same solution of the problem is not always effective with all pupils. Happy, indeed, is that teacher who looks for the causes of a pupil's shortcomings in his methods of instruction,—who lays the blame, not on the student, but on himself, and who reaches out for new and original ideas that will overcome the difficulties. That kind of a teacher is the helpful, successful teacher.

Study the Pupil's Individuality

By Viva Harrison

Each child in itself is a separate problem requiring special theoretical training and practice to fit it, "Since human nature does not fall into sharply defined groups we can not expect a dozen pupils to be treated alike." It is quite necessary to suit the needs and differences of each individual. A scientific analysis of each nature should be made, as encouragement may be necessary for one and criticism for another. I have seen many pupils suffer from adverse criticism until all the fire and spirit of their music had vanished, resulting in hatred for their work and careless piano playing. Deep natures with tender and sensitive feelings require praise in a moderate degree. The egotist needs to be shown how much there is to learn, and his work must be judged accordingly, principally fault finding.

Each person has a different personality which distinguishes him from other beings, and must be approached in a separate and distinct way. Human nature has its peculiarities, casual observations are deceptive. Two people sight-seeing stop and view a cathedral; one is impressed with the style of architecture and general structure of the exterior, while another notices the loftiness and grandeur of the interior. Their mental conceptions are entirely different, yet both perfectly justifiable. No two people think alike.

Spare Moments Well Employed

By Hazel M. Howes

All who have seen The Etude know of its value; but it is those who give it careful study that best know of its real worth; of its inspiration and helpfulness. The busy teacher seldom has as much time as he would like to devote to the study of musical matters. He would like to read his musical magazines more thoroughly than he seems able to do.

I have found a very satisfactory solution to this little problem. The current issue of The Etude is kept at hand, on one corner of the piano, and whenever a moment lapses, as is very likely to in the experience of every teacher, when there are a few minutes to wait for a tardy pupil, this time, instead of being used in doing some trivial task, is used to much advantage in reading from the magazine. Something practical is sure to be found on its pages of appreciable value, both to teacher and student.

Parents of Musical Children

It is a big job to be a sensible parent. A good many people come to be parents, sooner or later; but how many apply the same careful consideration to this "job" that a good business man does to the details of his business?

Confining our remarks to the matter of a child's musical education, the wise parent will analyze, as far as possible, a child's natural tendencies before choosing the instrument he is set to learn to play. Many a good violinist has been spoiled to make a poor pianist, and *vice versa.*

The wise parent will use great discrimination in choosing a teacher for his child. Too often, this is left to the advice of garrulous friends and the result is that the services of some pushing incompetent are secured, rather than of a real educator.

The wise parent will not break into a child's lessons for so long periods as to allow the gain that has been made to evaporate. "Evaporate" is just the word for the case—as every teacher will admit.

The student who drops his music in June and takes it up in October generally has to spend two months getting back to where he was in June.

This is not only a loss to the pupil and to the teacher, but is a distinct financial loss to the parent.

A much better plan would be to give the student two weeks vacation from his music, at the close of the school year and two weeks at the opening of school in the fall. The intervening two months should see the lessons going on as usual and the joys of summer vacation time should not be permitted to debilitate the practice.

The wise parent will see that the practice hour is properly used—through the summer as in the other times of year. He will not countenance slipshod, careless practice—ten minutes at the Clementi sonatina—and then trailing off into ragtime, and that incorrectly played.

But especially will the wise parent insist on a practical use of the summer vacation time. Regular lessons, regular practice time—they are the marks of the house in which there lives The Wise Parent.—*From the Pacific Coast Musician.*

How Does Touch Really Affect Tone?

THAT one is able to play loud or soft on the piano, by use of greater or less force, is a truism; also, that one can make all sorts of distinctions in staccato and legato, but that a player, however skilful, can actually by touch alone vary the *timbre* of a single tone or chord, is a matter seemingly open to question. (Consider the fact that a fixed system of mechanism intervenes between the finger and the hammer which strikes the string, and that after the single impulse of the finger has started the hammer on its travels, nothing further that the player can do can have the slightest effect on the stroke.) Nevertheless there *is* a certain difference possible and noticeable, in particular, between a high hammer-like stroke and a pressure-touch, the latter giving a sweeter and clearer tone, the former a harsher and noisier tone.

The late B. J. Lang, an eminent piano teacher, of Boston, devoted long attention and study to this interesting question, trying many elaborate experiments which we have not space to describe here. The conclusion he came to was as follows: when the key is depressed by pressure without any jar, the hammer flies toward the string following the course of a simple arc of a circle, but when the key is *struck* by the raised finger, a jar is imparted through the key to the hammer and the latter vibrates, slightly but rapidly from side to side as it approaches the string, imparts its false vibration to the string, and introduces irrelevant partial tones (or in common language, *noise*) into the tone.

This is not intended as an argument for or against any particular sort of touch; percussion effects have their legitimate place in piano music as well as in the orchestra, where a stroke on the drum or cymbals may serve on occasion to add to the incisiveness of a note or chord. Both sorts of touch are useful, each for its own artistic purpose.

Pieces Capable of Two Interpretations

MENDELSSOHN'S well-known *Spring Song* is a light-hearted and lively little piano piece, full of the joy of springtime. Arranged as a violin solo, it is often used as incidental music in the theater, played at a much slower tempo and with the addition of the mute. It then becomes pathetic in character and well-fitted to accompany scenes of that nature.

Dvorak's *Humoresque* is a parallel case.

Handel's *Largo* is chiefly heard to-day in arrangements which give it a grandiose and majestic effect, but originally composed it was a tenor solo of a light idyllic character, forming one number of the now forgotten opera *Xerxes;* the singer is supposed to be in his garden and tranquilly expressing the pleasure he takes in the shade of a favorite tree.

In the examples mentioned thus far, the after interpretations seem to take on a more serious character than the original, but instances of a contrary sort are not lacking; the hymn-tune known as *Old Hundred* was originally a little French song of an innocent, but entirely secular and rather hilarious character. The tempo was of course much faster, and the rhythm varied, but the outline of the melody absolutely the same as in its present stately form.

What to Tell a Pupil Who is Careless in Fingering

"It's some trouble to read all the fingering, isn't it? But understand, it isn't there to make things *harder* for you, but to make them *easier*. If you could play this just as well with your own haphazard way of fingering, no one would blame you—but you cannot. Even if you do it fairly well, slowly, when you begin to play fast your fingers would trip up on each other. It has taken a great many pianists and teachers a long time to discover all the best ways of fingering. Back in the year 1656, one of the best instruction books published (by Lorenza Penna) advises you to play ascending scales with the middle and ring fingers of the right hand, alternately, and descending scales with the middle and index fingers. Try it once—isn't it rather clumsy? Let's take advantage of modern inventions and discoveries and use the most approved fingering!"

Humorous Musicalia

"So you want to sell your piano, General; how many octaves has it?

"I don't know just how many—but the durn thing is full of 'em!" was the testy reply.

"Oh, Captain," gushed the young girl at the canteen concert, "are you fond of music?"

"Ye-es—I like most *any* kind of a noise."

The family were entertaining callers one afternoon, and while the grown-ups were talking, the baby crept on the floor. Suddenly there was a loud bump and wild wail. It came from the direction of the piano.

"Oh, the baby has hurt himself!" cried the mother. "Run quick, dear!"

The young father had already dashed toward the piano. He dropped on his knees and groped under the piano for his injured offspring. Presently he returned.

"He fell down and bumped his head on one of the pedals," he reported.

"Oh, the poor darling! Is it a bad bump?" asked one of the guests.

"No," he answered. "Fortunately his head hit the soft pedal!"—*Tid-Bits.*

"An' phat's that racket in the next room?" Casey asked of his wife.

"It's Mary playin' her First Steps for Piano Students," Mrs. Casey answered.

"Tell her not tshtep so heavy on the keys," Casey suggested, after a moment's deep thought.

"They say singing men make great fighters."

"I have known it for many years," murmured the grand-opera manager, wearily.—*Washington Star.*

A young woman came in quite hurriedly after the musicale had begun.

"Have I missed much?" she asked. "What are they playing now?"

"The Ninth Symphony."

"Oh, goodness! Am I really as late as that?"

The minister announced, just after the choir had sung its anthem, as his text, "Now when the organ had ceased."

But the singers bided their time patiently, and when the sermon was over rose and rendered in most melodious fashion another anthem beginning: "Now it is high time to awaken after sleep."

Some Piano Facts—In Tune and Out

By R. S. Sinclair

A BOSTON musician says: "The reason so many pupils play the violin or sing off the pitch is because they practice with pianos badly out of tune." You cannot possibly get a correct idea of pitch when singing or playing with so unreliable a guide as an instrument whose intervals are not accurately tempered. Much time and energy are wasted, many ambitions remain unfulfilled, through inattention to this important point.

Few students of music are gifted with an unerring sense of pitch, and this being the case, no one who hopes to succeed in the musical life can afford to neglect any means tending to the attainment of it. To one possessing a sensitive musical ear it is astounding how many people can listen happily to compositions played or sung off key. I have heard a singer render a whole number distressingly flat, to be rewarded at its conclusion by rounds of enthusiastic applause. Yet the audience—a supposedly discriminating one—should have sensed the defect and moderated their raptures, had their ear been as educated to pitch as was their assuredly fine sense to the beauty of the composition and the lovely voice of the soloist. Again—one hears all-too-often, in the facile scale passages of some budding violinist, notes as much as a quarter of a tone off key.

This is, no doubt, partly due to carelessness on the part of both teacher and student, who thus gain speed at the expense of accuracy; but practice with an untuned piano is the major reason for "sloppiness" of pitch. Students should be strenuously warned against it.

There are over six thousand parts in a piano, which need frequent regulating to keep them in order. There are also about 225 strings, with 20 tons pressure, that should be equalized by tuning at least two or three times a year. Neglect of such care means not only the deterioration of the instrument, but bad ear habits for the student who uses the piano in practice.

Beware of the type of person you engage to tune your piano. By far most piano tuners are honest, but there are still many so-called "tramp" tuners who are not, by any means, above reproach. No one seems to think of a piano tuner having "character" as one of his assets, but it is really one of his greatest. The conscientious, honest tuner, who does his job with a view to securing future patronage is wholly different from the tuner who thinks that the way to get business is to make it through crooked tricks of the trade. I have even heard of tuners in the middle West who have carried about diluted nitric acid in an oil can to put on springs and metal parts of a piano, causing them to corrode and break, making an opportunity for extra charge at some future time. Such persons are just ordinary felons, and should be taken up by the police authorities when caught.

Items of Interest

A good way to increase one's general musical knowledge and add interest to musical work is the following.

Very often in reading your musical magazines and papers, you find a short article or item of interest about the composer of one of your pieces. You have often noticed such things, I am sure.

Cut out those paragraphs and attach them to the inside cover of your piece, either with paste or with a paper fastener.

This is particularly interesting when the composer is one of the present-day writers, as their biographies are not yet written up and we know very little about them aside from their compositions.

Of course, the lives of the old classic composers are well known; you read them in your musical histories and study them in your music classes and clubs, but not so with the present-day composers.

It always adds interest for the audience as well as for the player to know some little thing about the composer when listening to a piece, and these little paragraphs attached to the music add a valuable touch to one's musical library.

Depend on Yourself

By Grace White

WHEN do you play best? After your lesson? After a concert? After conversation with an inspiring friend? It is natural that you do. But can you play with the same absorbing interest and verve without these incentives?

You say your teacher is encouraging, enthusiastic, interesting at all times; that the artist and the friend inspire you to do your best. Who or what is it that inspires them? Is it a borrowed thing? Something to be assumed or that can be put on and off like a garment? The great teacher, the great artist, draws inspiration from within. He has a storehouse of fine thoughts, large ideas, grand impressions which can always be drawn on and which are the more enriched in giving.

No teacher could claim to have "made" Bach or Beethoven. Some of the most distinguished musicians of our day have had no "lessons." A very famous teacher is known to have said to a pupil who was forced to stop having lessons: "It is good that you must depend on yourself, for what you cannot do alone, you cannot do at all." A great biologist, a man whose opinion is sought by several governments, said to the writer, "When I graduated from the University School of Law and also the School of Mines, I had learned to *learn*. Only since I have read by myself and made a close study of nature have I begun to *know*."

The more great teachers we can know, the more great artists we can hear, the more great books we can read, the larger and more complete are our lives and the finer our musical expression. But to be far-reaching, we must retain these impressions and use and give them out in daily life, even in the routine that involves everyone.

The less we depend on others the more we can learn from them. A famous singer said to a would-be follower: "Stop imitating me and you will be interesting." Said a distinguished lecturer: "Talk with people who know more than you do—then think for yourself." In the sadness and depression of the war, musicians are apt to look outside of themselves for the impetus to work, when it is the very time to draw from their own resources and give to the world what only a musician can give.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

April, 1919	Special Offer Price
Album of American Composers	.50
Birthday Jewels, Geo. L. Spaulding	.20
Celebrated Compositions by Famous Composers	.35
Difficult Four-Hand Album	.50
David Bispham's Album of Songs	.50
Finger Gymnastics, Philipp	.50
L'Art du Clavier, Lack	.50
Little Tunes, by F. B. De Leone	.25
Pedal Book, Blose	.50
Spalding Album for the Pianoforte	.25
Sunny Day Songs, Op. 27, by H. L. Cramm	.30
Verdi, Child's Own Book, by Tapper	.12

American Recital Series For the Organ. By Edwin H. Lemare

We take much pleasure in announcing that we are about adding to our music catalog a new series of Pipe Organ Pieces. It is to be known as the American Recital Series. It will consist of original works by American composers, all collected and edited by the well-known concert organist and composer, Mr. Edwin H. Lemare. Mr. Lemare is taking a warm personal interest in this series, and we predict for it a great success.

We have in press at present the first two numbers of the series, entitled *Bourree in D*, by Wallace A. Sabin; an *Old Dance*, by Frank H. Colby. Additional manuscripts are now under consideration. This series will afford an excellent opportunity for American organists and composers to be represented in something really worth while. Organists in search of novelties, suitable either for church or recital purposes, should not fail to give an examination to the various numbers as they appear.

Crove's Dictionary (New Edition)

The complete music studio must have a good encyclopedia. Grove's is so generally recognized as the best that there is hardly any use in commenting upon it. These five handsomely bound volumes, comprising about 4,000 pages, are in themselves the basis of a higher musical education. For the teacher, such a book is almost as much a part of standard equipment as the piano itself. Certain purchases may often be put off, but when it is remembered that the new edition costs only $17, and that it may be purchased through monthly payments, it is hardly wise for the teacher to do without it. A few months, and the world's finest musical dictionary is bought and paid for—a possession lasting for years. Turn to any page and you will find information upon some technical musical subject which may be of greatest value to you. For instance, let us suppose you are interested in the very fine article in this issue of The Etude, "The Secret of the Success of Verdi," by Chevalier E. Pirani. You will find, in the fifth volume of the Grove Dictionary, fifteen pages devoted to the great Italian master. Thus, new uses and opportunities for the music lover anxious to get ahead, are found every day in Grove. Let us send you a circular giving all the particulars of the work and our easy monthly payment plan.

Music Supplies Conveniently and Economically Obtained by Mail

The aim of the Theo. Presser Co. is to supply promptly and at the best prices, the needs of schools, teachers and lovers of music. Despite the large increase in the costs of production we have refrained from making any great increase in our selling prices and although war conditions temporarily depleted our force of experienced clerks we are again, thanks to the armistice, taking up the task of filling every order the day it is received.

With a catalog of over 16,000 numbers and a large stock of standard publications from all over the world, the Theo. Presser Co. is in a position to handle every order, large or small, from music purchasers everywhere. This equipment furnishes untold resources for taking care of requests of every description. Just at this time teachers are looking for attractive commencement material and the progressive teacher is planning summer classes. Commencement numbers, vocal or piano, as well as study material for summer courses should be obtained now for examination. Just write us a letter explaining your needs or what you are planning and our selection department will make up a special package that will be sent according to our On Sale plan.

The On Sale plan, whereby any teacher can obtain material for examination, is a convenience of untold value to the busy teacher. The teacher can send for a specially selected package of music and thus have on hand material of the type and grades needed for pupils, or special occasions. The music not used is returnable.

Space here does not permit giving details of our discounts and various conveniences for those desiring music supplies, but we would be only too pleased to send further information on request and to also supply graded catalogs of any classification desired. Thousands have proved the merits of dealing with us by mail and those still among the uninitiated are invited to send a trial order.

Easter Anthems

The demand for Easter music has been unusually large this season, so we may assume that many choirs have been provided with material for this occasion, but it is not too late for those who have been delayed in preparing for Easter to get a desirable selection of quartets, anthems, etc. We take pleasure in inviting choristers and organists to take advantage of our plan of furnishing a good assortment of anthems for examination, to be sent promptly and with the understanding that additional copies as selected will be supplied quickly on receipt of regular order.

Easter Music for Solo Voices

Church soloists looking for suitable selections for Easter Sunday will do well to get acquainted with our publications of this class which include over twenty original songs for high voice, ten for medium voice and twelve or more for low voice. Some of these in each voice may be had with a violin part *ad lib*. We shall be glad to send an assortment of Easter solos for any voice subject to the return of unused copies.

Works by Prominent American Composers Recently Added to Our Catalog

It gives much pleasure to call the attention of our readers to the fact that we have recently added to our instrumental catalog the names of some favorite American writers. Mr. Homer N. Bartlett, who has been represented previously in our vocal catalog only has given us two charming piano pieces, entitled *Reverie* and *Caprice Caracteristic*. We have recently had in The Etude a very entertaining teaching piece in the form of a march by Mr. Clayton Johns. Two sets of teaching pieces by Margaret Ruthven Lang are ready. These pieces are in characteristic vein, and will be much appreciated by teachers. As announced above, the celebrated organist, Mr. Edwin H. Lemare, will be represented in our catalog, both as a composer and as an editor; we have nearly ready three very attractive piano pieces by Mr. R. Huntington Woodman. Other novelties are in preparation, and will be announced in due season.

Thanksgiving March For the Organ. By Edwin H. Lemare

We will continue during the current month the special introductory offer on Mr. Lemare's *Thanksgiving March* for the Organ, after which the special offer will be withdrawn. This is a splendid march, and every organist should avail himself of the opportunity of securing a copy at the special rate.

The march is especially adapted for Peace Celebrations or other patriotic gatherings, and it will prove especially useful for festival occasions of any kind. It is a brilliant, dignified and jubilant work fitted to grace any occasion.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Make Plans Now For Summer Work

Summer is just three months away, and the teacher who does not wish to dissipate what promises to be one of the most important and advantageous seasons in the history of the world should plan right now to make the summer a profitable one. Opportunities are cropping up on all sides, and with a little active local advertising, well administered (preferably interesting recitals of "taking" pieces of high character) the teacher should be able to enlist a number of pupils. There is such a thing as compelling success. Because your initial efforts do not bring immediate returns do not be discouraged. Make out a list of prospects and work with them over and over again until they see how advantageous it really is to spend at least part of the summer in active music study. Tell them that in this time of giant competition no one can afford to waste so much time in doing nothing. "But," you say, "I'm tired, and need to let up in summer. Perhaps you are only in a rut because you have not freshened your teaching repertoire. Let us send you our little booklet, entitled "Graded List of Studies," and pick out new things in each grade to try out this summer. They are all good and will relieve you greatly.

Album of American Composers for the Piano

This will be issued in well under way, but the special introductory offer will be continued during the current month. For this new book we have gathered together the best pieces by many successful American writers who are represented in our catalog. In our judgment the American composers are second to none in the creation of attractive teaching pieces for the piano and, in fact, of pieces of practical use in all styles and grades. In order to bring this volume within the range of as many players as possible the pieces selected are chiefly those of intermediate grade or else slightly advanced. The volume will be a large and handsome one.

The special introductory price in advance of publication is 50 cents, postpaid.

Finger Gymnastics For the Pianoforte By Isidore Philipp

This is a new and original technical work. We have never seen anything quite like it. It is based upon the ideas propounded by Monsieur Philipp in his article in the August, 1918, Etude, entitled "What Gives Brilliancy to Pianoforte Playing." The work is intended for rather advanced students and, if it is properly used, will prove greatly an addition to one's technical resources. The exercises are all done at the keyboard, and they consist of work that gives independence to the fingers, strengthens the fingers, expansions, contractions and in short, everything in this nature which can at all be worked out upon the keyboard. Special exercises for the development for the virtuoso, power, brilliancy, etc.

Our special introductory price, in advance of publication, for this new book is 50 cents per copy, postpaid.

Commencement Program Novelties—Music of all Kinds Suitable for Commencement

On another page will be found a selected list of commencement music. We are particularly well equipped for supplying everything of this nature, and we have recently added to our catalog some most interesting novelties. We would advise all to avail themselves of our "On Sale" plan as an indispensable aid in the selection of suitable music for commencement purposes. In the line of *ensemble* music for the pinno for four, six, eight and twelve hands, we can supply music of all grades and styles, both standard pieces and novelties. We have in our list some particularly attractive opercttas. These are for all voices and for all ages, ranging from very easy to moderately difficult. We have unison songs and part songs of every nature, both sacred and secular. In ordering On Sale selections, so as to satisfy as far as possible all peculiar and individual needs, we would suggest that careful mention be made as to just what class of music is most needed.

Sunny Day Songs By Helen L. Cramm. Op. 27

This is the most recent edition to Helen L. Cramm's series of instructive books for young students. All of this writer's children's pieces are extremely melodious and easy to play, hence the secret of their popularity. At the same time the instructive side is never lost sight of. While the present book is called *Sunny Day Songs* the pieces are, nevertheless, either vocal or instrumental. They may be played without using the verses at all, if desired. They may be classified in point of difficulty as Grade 2 or 2½.

Our special introductory price in advance of publication for this work is 30 cents, postpaid. To be ordered in single copies only.

Special Offers on New Publications Withdrawn With This Issue

The following works have now appeared from the press, and if those who ordered them in advance have not received them as yet, they will in a very short time. It is now possible for us to send these works or any other of our books or pieces on inspection to responsible parties.

Bohm Album for the Piano is a volume containing the gems of this popular writer. All the pieces are well known and of rather easy grades of difficulty. The retail price of the work is 50 cents.

Paul Wachs' Album for the Pianoforte. This volume contains the most popular pieces by this well-known writer. Every composition is a good drawing room piece; all about grades three and four in a scale of ten. The retail price is $1.00.

Trial by Jury, by Gilbert and Sullivan. "Trial by Jury" takes about one hour to perform. It is the very best light opera for church choir use. It is very easily staged, and we would ask the consideration of every chorus director thinking of doing a work of this kind. The work retails for 50 cents.

Difficult Four-Hand Album

We are continuing during the current month the special introductory offer on this new volume of piano duets. This volume will consist mostly of pieces written originally for four hands, together with a few choice arrangements of various standard and contemporary works. The very best composers, classic and modern, will be represented. Many pieces suitable for concert and recital use will be included. This volume will make a splendid recreation book for advanced players, as well as afford valuable experience in sight reading and ensemble playing. Every number in this book will be a gem.

Special introductory price in advance of publication is 50 cents per copy, postpaid.

David Bispham's Album of Songs

The outline in Mr. David Bispham's Album of his favorite songs is very individual. Mr. Bispham feels that there ought to be one book in every home embracing the outstanding vocal masterpieces. His arrangement of the songs themselves is also new. A master of the art of program making, he has arranged them in the form of three programs. The first group is one of songs best suited for men; the second group, one best suited for women; and the third group is composed of songs which may be sung by men or women. The text is the matter which has regulated Mr. Bispham's judgment in this. The words of many songs written for men are frequently sung by women. The effect is often very incongruous, and Mr. Bispham has noted this in his collection. The book may now be ordered at the advance of publication rate, which is 50 cents. It is sure to arouse sensational interest among singing teachers when it appears.

Pedal Book By Johann M. Blose

The work upon this new book is progressing favorably. It is a work prepared with the utmost care, and we anticipate a great success for it. It is an intensely practical and comprehensive work, dealing with all possible uses of the pedal, yet not too difficult to be taken up by the average intermediate grade student. Any student who can play third grade music can take up this work to good advantage, and obtain real profit from it. The various selections are all musically attractive, and the quotations are taken from the best writers.

The special price in advance of publication is 50 cents per copy, postpaid.

L'Art Du Clavier By Theodore Lack. Op. 289

We are continuing during the current month the special introductory offer on this new technical work. Theodore Lack is best known by his many successful drawing-room pieces. His exhaustive knowledge of the piano and of its technical resources render him eminently fitted for the production of a work of this type. These short studies cover in a pleasing and interesting manner all phases of modern technic. They may be used in daily practice for a considerable period to great advantage by students of the intermediate grades.

Special price in advance of publication is 50 cents, postpaid.

Birthday Jewels By Geo. L. Spaulding

This book is now in press, but we will continue the special offer during the current month. As stated before, it is a real Birthday Album, containing a piece for each month of the year, named according to the appropriate birth-stone. Each piece is accompanied by some clever verse. It may be read or sung, or omitted entirely if the piece is desired to be used as an instrumental number. It is a very attractive volume for the young player.

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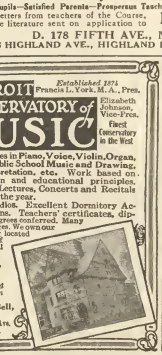

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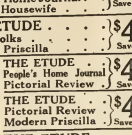

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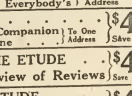

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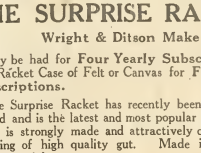

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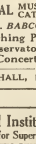

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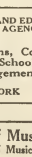

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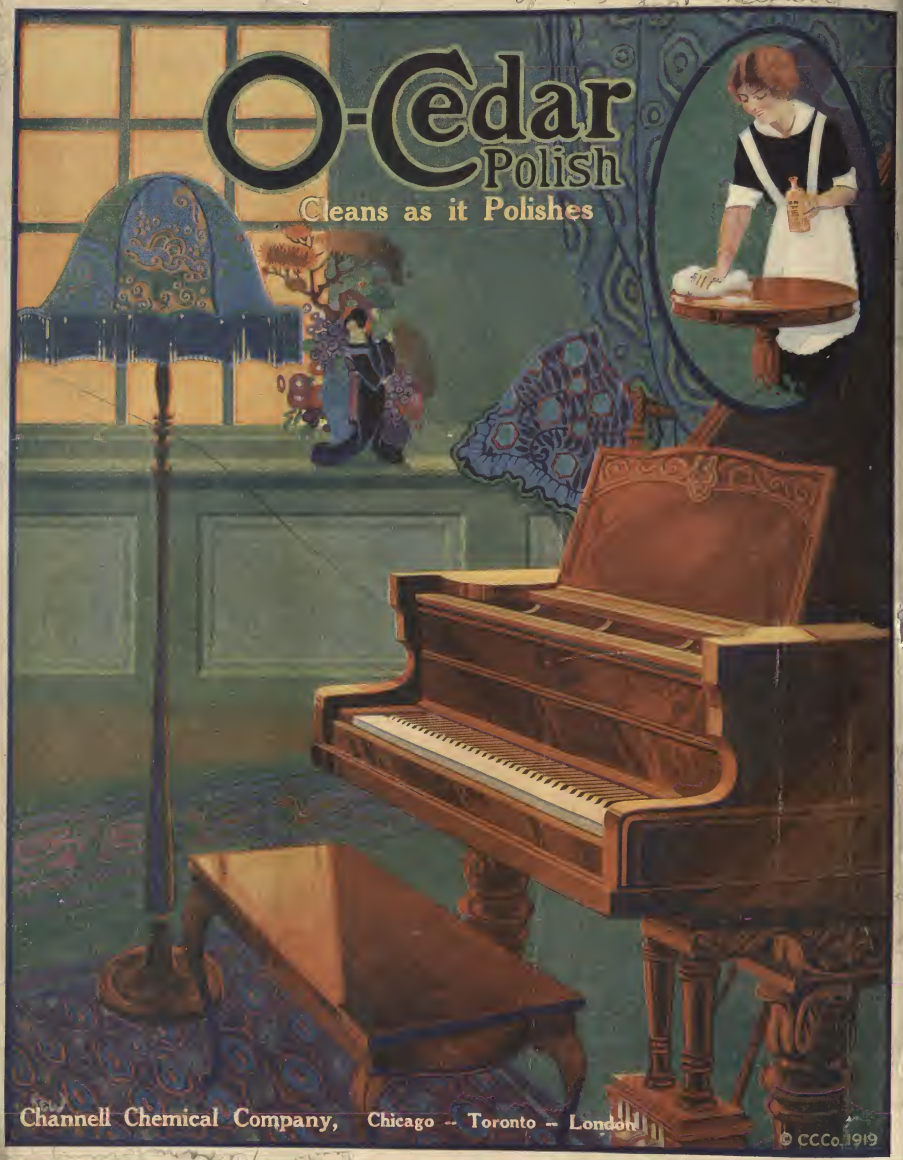
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